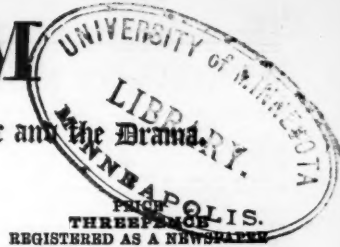


THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3417.

SATURDAY, APRIL 22, 1893.



PRINTERS' PENSION CORPORATION.—FESTIVAL on TUESDAY, April 25, at the HOTEL METROPOLE, under the Presidency of the Hon. W. F. DANVERS SMITH, M.P., supported by

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Gray's Inn Chambers, 20, High Holborn, W.C.

THE FIRST ANNUAL GENERAL MEETING of the HANSA ASSOCIATION will be held by permission of the Archbishop of Canterbury, in the Library, Lambeth Palace, on SATURDAY, April 22, at 12 noon precisely.

LORD ABERDARE in the Chair.
Speakers:—Sir G. Taubman-Goldie, the Bishop of Dover, Major L. Derrin, M.P., Sir A. Rolfe, M.P., and others.
All who are interested in hearing of the work of the Association are invited to attend.

ARTS AND CRAFTS EXHIBITION SOCIETY.—The Fourth Arts and Crafts EXHIBITION will be held at the NEW GALLERY in the AUTUMN.—For particulars apply to the SECRETARY, at the New Gallery, Regent-street, W.

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE ONE HUNDRED AND NINETEENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 6. Admission 1s. Catalogue 1s.

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LONDON.—NOW ON VIEW, at 9, Conduit-street, Regent-street, 54 WATER-COLOUR SKETCHES by SOPHIA BEALE, will CLOSE 28th inst.—THE ART SCHOOL, 35, Albany-street, N.W., will REOPEN MAY 13.

"I'VE BIGGEST." Painted by Mr. A. J. ELSLEY, and Exhibited at the Royal Academy last year.—Messrs. FROST & REED, Fine-Art Publishers, of 8, Clare-street, Bristol, beg to announce that an ENGRAVING of this extremely pretty and highly popular Picture will SHORTLY be PUBLISHED by them.—Particulars may be had upon application to the Publishers, or any Printseller throughout the kingdom. No Picture in the Academy elicited more praise than "I've Biggest."

THE HIBBERT LECTURE, 1893.—A COURSE of SIX LECTURES on 'THE BASES OF RELIGIOUS BELIEF' will be delivered by the Rev. C. B. UPTON, B.A. B.Sc., Lecturer on Philosophy in Manchester New College, Oxford, at the FORTMAN ROOMS, Baker-street, on the following days, viz.:—Tuesday, 25th, and Thursday, 27th April; and Tuesday, 2nd, Thursday, 4th, Tuesday, 8th, and Thursday, 11th May, at 5 p.m. Admission to the Course of Lectures will be by Ticket, without payment. Persons desirous of attending the Lectures are requested to send their names and addresses to Messrs. WILLIAMS & NORWICH, 14, Henrietta-street, Covent-garden, W.C., not later than April 22nd, and as soon as possible after that date Tickets will be issued to as many persons as the Hall will accommodate. The same Course of Lectures will also be delivered by Mr. Upton at 9, HIGH-STREET, OXFORD, on each of the following days, viz.:—Monday, 24th, and Wednesday, 26th April; and Monday, 1st, Wednesday, 3rd, Monday, 5th, and Wednesday, 10th May, at 5 p.m. Admission to the Oxford Course will be free, without Ticket.

PERCY LAWFORD, Secretary to the Hibbert Trustees.

GRESHAM COLLEGE LECTURES.

Professor BRIDGE will deliver his next COURSE of LECTURES in the HALL of the CITY of LONDON SCHOOL, Thames Embankment. The Lectures are free to the Public, and commence at 6 p.m. TUESDAY, April 25, 'The Music of the Pageant and the Play.' WEDNESDAY, April 26, 'The Music of the Masque.' THURSDAY, April 27, 'Some Elements of Musical Form.' FRIDAY, April 28, 'A Talk about the Orchestra: the Strings.'

ARCHITECTURAL PUBLICATION SOCIETY.

'THE DICTIONARY OF ARCHITECTURE.' A GENERAL MEETING of Subscribers will be held on THURSDAY, May 11, at No. 9, CONDUIT-STREET, W., to receive the Report of the Committee and the Statement of Accounts to March 31, 1893; to arrange for the Discontinuation of the Society and Winding-up of its Affairs; and other Business. The Chair will be taken at 4 p.m. precisely.

ARTHUR CATES, Hon. Sec.

7, Whitehall Yard, S.W., April 18, 1893.

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ARTHUR CATES, Hon. Sec. Architectural Publication Society.

7, Whitehall Yard, S.W., April 18, 1893.

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Applications, stating age and qualifications, accompanied by not more than five recent testimonials as to character and fitness for the appointment, must be sent to the Secretary, the Museum, Cardiff, and delivered on or before Monday, May 1st, 1893.

JOHN BALLINGER, Secretary pro tem. Cardiff, April 7, 1893.

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D. TRAVERS BURGESS, Town Clerk. The Council House, Bristol, April, 1893.

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MESSRS. FOSTER respectfully announce for

SALE by AUCTION, at the Gallery, 54, Pall Mall, on WEDNESDAY, the 26th inst., at 1 o'clock precisely, a COLLECTION of OLD ITALIAN and SPANISH PICTURES, English Portraits, and a few Dutch Pictures, including Works ascribed to

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The Libraries of the late Dr. J. B. DITCHFIELD; the late G. W. REID, Esq., of the British Museum; the late THOMAS MAPPLEBECK, Esq.; of Major HALLOWES, of Chesterfield, and others.

MESSRS. SOTHEBY, WILKINSON & HODGE will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, April 24, and Five Following Days, at 1 o'clock precisely, the LIBRARIES of the late JAMES BUTTERFIELD, Esq., of New Castle, comprising ALCOCK'S English Pantheon—the exclusively rare Italian Block Book (Opera Nova or Biblia Pauperum)—Biblia Latina, MS. of the Fourteenth Century on Vellum—Cocker's Book of the Inverness comprising Allot's England's Grammar Club Publications—Horn Boats Marie Virginia ad Usam Romanum, printed on Vellum by Hardouyn—Horn ad Usam Sarum, printed on Vellum by Hardouyn—Esopi Fabulae Latinae et Italicae, First Edition—Books of Christian Prayers (Queen Elizabeth's)—Brevier (Romish) in Deutsch—Daniel's Voyage round Great Britain—Darcie's Annales of Queen Elizabeth, with the rare Portraits of Elizabeth and Darcie—Expositio Squentiarum in Usam Sarum, printed by W. Wynkyn de Worde—Horn Intermittentia Genetica Del. Manuscripts of the Fifteenth Century, illuminated in Gold and Colours—Bergomensis de Mulleribus—Books of Commerce for Scotland (Laid's Service Book)—New Testaments by Coverdale and by Tyndall—Notes and Queries (Seven Series)—Various Books of Prints—and Standard Works in all Classes of Literature.

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A Portion of the valuable Library of EDWIN WALKER, Esq., of Craigmoor, Huddersfield.

MESSRS. SOTHEBY, WILKINSON & HODGE will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, May 15, and Four Following Days, at 1 o'clock precisely, a PORTION of the valuable LIBRARY of EDWIN WALKER, Esq., of Craigmoor, Huddersfield, consisting of important Works in the various Branches of English and Foreign Literature—Books of Prints, and others additionally illustrated—a remarkably fine Series of Gould's beautiful Ornithological Publications, in morocco super-extra, by Zehnadorf, and other Books on Natural History—First Editions of the Works of M. Arnold, R. Browning, A. Dobson, George Eliot, P. G. Hamerton, Leigh Hunt, J. H. Jesse, A. Lang, W. Morris, J. Ruskin, A. C. Swinburn, A. Lord Tennyson, and other Recent and Popular Authors—a large Collection of Modern Reprints, &c., of a small and limited issue of Copies—Blomfield's History of Norfolk, 5 vols. folio, profusely illustrated—Halliwell's Phillips's Edition of Shakespeare—Books illustrated by Bewick, Cruikshank, Rowlandson, and others, also by Artists of the French School—Dr. Dibdin's and other important Bibliographical Works, &c.—fine copies, in perfect condition, and for the most part in choice bindings.

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MESSRS. HODGSON will sell by AUCTION, at their House, 115, Chancery-lane, W.C., on TUESDAY, April 25, and Three Following Days, at 1 o'clock, MISCELLANEOUS BOOKS, comprising Hamerton's Etchings—Eden's People of India—Tenison's Sketches in the East—Wollaston's Persian Dictionary—U.S. Survey—Haines's Yorkshire and Cheshire, 8 vols.—Devonshire Association Reports, 20 vols.—Archaeological Journal, 46 vols.—Wordsworth's Bible, in 13 Parts—Clark's Foreign Theological Library, 100 vols.—Burton's El Medinah, 3 vols. The Modern Publications comprise 7,600 vols. of the Works of the late Abp. Whately—Legal Publications—Productions of the Leadenhall Press—425 Benn's Greek Philosophers, 2 vols. (11. 8s.)—1,800 Green's Homer's Iliad, I.—XII. (6s.), and 350 Homeric Similes (12s., 6d.)—51 Hewart's Our Temperaments (12s., 6d.)—Wagner's Letters (12s., 6d.)—36 Quarto Bibles, morocco, &c.

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MESSRS. PUTTICK & SIMPSON will sell by AUCTION, at their House, 47, Leicester-square, W.C.:

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On TUESDAY, April 25, at half-past 12 o'clock precisely, valuable MUSICAL INSTRUMENTS, including Full-compass Grand and Cottage Pianos—Harmoniums—American Organs—a fine Double-action Gothic Harp by Erard—an Early Upright Harp-shaped Euphonicon by Beale—Old Italian and other Violins, Violas, Violoncellos, and Double Basses—Guitars and Mandolins—Brass and Wood Instruments—and a large accumulation of other Musical Property.

On WEDNESDAY, April 26, and Two Following Days, at ten minutes past 1 o'clock precisely, the Valuable STOCK of ARTIST PROOF and other ENGRAVINGS from the Stock of Messrs. LOUIS BRILL & SON, of 35, Hart-street, Bloomsbury, comprising the Section of the Works of various Publishers unsold under the Tender (by order of the Trustee in Bankruptcy).

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On TUESDAY, May 2, and Two Following Days, the LIBRARY of the late J. E. HARTING, Esq., and other Properties.

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On WEDNESDAY, May 17, and Two Following Days, the LIBRARY of a GENTLEMAN.

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MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will hold the following SALES at their Great Rooms, King-street, St. James's-square, the Sales commencing at 1 o'clock precisely:—

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On SATURDAY, April 29, MODERN PICTURES and WATER-COLOUR DRAWINGS, the Property of the late RALPH BRACKLEBANK, Esq.; also MODERN PICTURES and WATER-COLOUR DRAWINGS, the Property of a LADY, and from other Sources.

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LITERATURE

Poems Dramatic and Lyrical. By John Leicester Warren, Lord De Tabley. (Mathews & Lane.)

The popular canons of poetical criticism are constantly changing, but the really vital qualities of poetry are as fixed as the fixed stars. For about a decade it was the fashion to speak of Mr. Bailey's 'Festus' as being at least the equal of Goethe's 'Faust.' Then it became the fashion to speak of that extraordinary poem—a poem whose many beauties should atone for its many blemishes—as being beneath serious criticism.

For about a decade it was the fashion to speak of Alexander Smith as a young poet very likely before he should reach man's estate to put Tennyson in the shade. Elaborate essays were written about his imagery, especially about a certain peculiar kind of metaphor, such as

I speared him with a jest,
in which his artistic methods were gravely compared with those of Homer, and Dante, and Shakspeare. Then it became the fashion to speak of the unlucky poet—in whom Tennyson himself could always see some merit—as the very type of the petty versifier who had no claim to be called poet. And so it goes on in England, always has gone on, and always will go on. The singer of the poetry of the future is being constantly discovered by the critics, as constantly abandoned by them, and as constantly rediscovered. Meanwhile the canons of the old and true criticism, as understood not only by the critics of the ancient world, but also by Lessing, by Goethe, and by Coleridge, are unchanging and immortal—as unchanging and immortal, indeed, as are the principles of the old and true poetic art on which they are based. In the courts of true criticism the great qualities which lend vitality to great poetry and preserve it not merely through decades, but through hundreds, through thousands of years, are still recognized. That shaping imagination expressed through metrical music, that simple utter-

ance of the voice of the human soul confronting nature and the human story, which are the vitalizing forces of the *Iliad*, are acknowledged to be the only forces which can vitalize the last new verses of the last new aspirant to the poetic crown.

It is not a little curious that the quality which Aristotle makes so transcendent that he thinks it can take the place of all the other qualities of poetry—imagination or composition of the action—seems, at the present moment, to be considered no essential part of poetry at all. Whether this arises from the fact that prose fiction has usurped so much of this important function of the poet it is difficult to say. Notwithstanding the recent strictures of a brilliant writer, we will venture to affirm that the present time, so far from being barren of good prose fiction, is extremely rich in stories full of real imagination. But in poetry, as we have said, this great quality seems no longer to be demanded by the critic. This, we think, is a mistake. There is no need to go to such lengths as Aristotle went in this matter. But after giving every importance to the metrical qualities of a poem and every importance to that intellectual substance which poetry may share with prose, imagination still remains as essential to true poetry as ever it was. We strongly suspect, indeed, that if there were time to inquire now and here into such a vast subject, we should find that in the long run no poem, however full of other great qualities, that lacked imagination had ever been able to survive the age that produced it. It is the imagination at work in the 'Burial of Sir John Moore' that has enabled a poet to live for ever by virtue of one short and far from perfect poem. It is the magnificent imagination firing the reflective wisdom of Blanco White's sonnet on 'Night' which has made the poet immortal by fourteen lines whose diction is only just above that of prose. Nay, even in Gray's 'Elegy,' much as it owes to its sonority, is it not the imaginative mood in which the didactics are expressed that has given it its lease of life?

Let us apply these principles to the most remarkable of Lord De Tabley's dramatic monologues, the one in which is depicted the remorse of Jael after she has awakened to the true nature of her crime. The Jewish murderess is introduced after she has tasted the first delights of her crime—after she has been satiated by the garlands of triumph and the hymns of victory, when the soldiers are gone and awful shadows of night are filling the tent—when the moon rises and "the wind begins his circuit with a wail." Being alone, and beginning to recall the tragedy and its motive, nothing can persuade the awakened conscience of her to whom they have been chanting, "O, blessed among women!" but that God hates her for her one great deed of blood.

She must have fame;

She shall be made a song of in the camp,
And have her name upon the soldier's lip
Familiar as an oath.

As the sun fell this eve I felt afraid,
For in his fading, as he touched the haze,
I saw in heaven one round ripe blot of blood.
And all the gates of light, whereby he died,
Were wasted to one drop, a crimson seed;
I turned away and made mine eyelids fast;
But deep down in my soul I saw it still

The single reddish clot. The blood was pale;
They say pale blood is deadlier than the red,
And pallid this one drop. I think it came
Out of his forehead underneath the nail.
I had been told that slain men bled so much,
I nerved my soul for rivers and none flowed.
Somehow, his bloodless death was awfulest.
There seemed no reason, why at one swift blow
Of my deft hands this warm flushed sleepy man
Should cease into a statue, as he did,
At one shock of the hammer on his brow.
(I heard a fable once—a trader's tale,
Who sailed from Javan's islands hawking veils—
How with a mallet one struck stone to flesh;
He was a canning carver, if he did;
But I smote flesh to marble. That's no skill,
Requires a devil only.) He turned once—
Twice—with a sort of little heaving moan,
A strange sad kind of choking under-sound;
And opened at me full great piteous eyes,
Already glazing with reproachful films;—
As with one gasp—I fancy he gasped twice—
He lay there done with, that great goodly man;
And in his sidelong temple, where bright curls
Made crisp and glorious margin to his brows—
So that a queen might lay her mouth at them
Nor rise again less royal for their kiss—
There, in the interspace of beard and brow,
The nail had gone tearing the silken skin;
And, driven home to the jagged head of it,
Bit down into the tent-boards underneath;
And riveted that face of deadly sleep;
As some clown nails an eagle on his barn,
The noble bird slain by the ignoble hand,
So slept the lordly captain at my feet;
His lovely eyes were hardly troubled now;
Yet in his keen gray lips a certain scorn
Dwelt as indignant, that a deed so mean,
Treason so petty, woman-guile so poor,
Should ever stife out their glorious breath.
As I leant o'er them their serene disdain
Was eloquent against me, more than words,
And easy was the meaning of their scorn
To render and interpret into this—
"Better to be as we are earth and dust
Than to endure, as Jael shall live on,
In self-contempt more bitter than the grave.
Live on and pine in long remorseful years."

It is especially important that a critic should bear in mind the principles of criticism glanced at above when the chief poems in the book take that form of which Tennyson and Browning are the great masters, the dramatic monologue—a form for which Lord De Tabley always had a liking, as is seen by his first volume, 'Eclogues and Monologues,' published as far back as 1864 under the name of W. P. Lancaster. Dramatic monologue, in which some of the dramatist's special functions are called into play, and only some, is necessarily full of pitfalls for the poet. Hence to succeed in it is to achieve a notable triumph. In true drama imagination stands before everything. No ruggedness of metre seriously disturbs the tragedies of John Webster, Cyril Tourneur, or Decker. It is the same with dramatic monologue. In every scene of true drama, however, the dramatist is obliged by the mere structural necessities of his art to exercise a rigid economy of selection. Out of the thousand and one things that any character might have said and done in any dramatic situation, the poet has by intuition, or by the exercise of some intellectual process as rapid in movement as intuition, to select one which is not only true by the laws of psychology, but structurally necessary as moving the dramatic action another step towards the peripeteia. For in true drama that which does not move the action forward must needs arrest it—must needs cool the imaginative fire—must needs weaken the dramatic life of the work. The operation of this inexorable law may have had no little to

do with some of those scenes in Shakspeare whose brief flashes of dramatic light seem little short of miraculous. For it is always one of the glories of genius to take the limiting conditions of art and use them for the achieving of new triumphs.

From these conditions of true drama the writer of dramatic monologue is, of course, free. But in this very freedom lies his danger. In art, as in life, to be free is often to pass into the ruinous slavery of lawlessness. Out of many things that the given character in the given situation might have said and done, having, by the rapid exercise of that artistic judgment which we call intuition, selected the one which seems to him the inevitable speech or the inevitable action that cannot be dispensed with, the writer of dramatic monologue, enslaved by too much freedom, is apt to go on and give us something else that the character *might* have said or done, and again something else, and again something else, until both character and situation melt away altogether.

That in the poem just quoted from there is a true imagination at work—an imagination of a high order—no candid reader would dream of questioning. Nor, considering the great flexibility of the form adopted, would any one deny that a true artistic selection has been exercised. This poem alone gives Lord De Tabley a high place among contemporary poets.

Why the writer of such fine Greek plays as 'Philoctetes' (published under the name of the Hon. Leicester Warren in 1866) and 'Orestes' (published under the same name in 1867) should have maintained silence for so long has often been made the subject of inquiry. In the two plays above mentioned he fell no doubt under the influence of Mr. Swinburne, yet not so greatly as it has been the fashion to say. In 'The Soldier of Fortune,' on the other hand, he escaped from all contemporary influence. This play came out at a time when nothing but the magic of some great name would induce people to read poetry written in the dramatic form. Moreover, it is decidedly too long. But it is a fine play, more virile than either of his Greek plays, and contains the poet's most picturesque and dramatic writing. Admirable, however, as is Lord De Tabley's best work, the bulk of it varies considerably in merit, and he has done well to come forward with this selection, the poems of which are mainly taken from a volume called 'Rehearsals' (published in 1870) and another called 'Searching the Net' (published in 1873).

Good, on the whole, as the selection is, it might perhaps have been made more representative of the writer's powers had the dramas been more freely drawn upon. 'Zeus' is a noble poem and full of a daring originality. So is 'Circe.' Lord De Tabley, notwithstanding, in his determination to include nothing here that should show the influence of any contemporary poet, has omitted several poems which, although suggesting in rhythm Swinburnian movements, were in substance as original as they could be. In some of the lyrics in this selection a real lyrical gift is displayed, and in some of the love poems there is a kind of "cheery pessimism" which is very striking. Here is a lyric that is full of tenderness and beauty:—

FUGACES ANNI.

O my love, my Queen of May,
The light of youth is gone.
Thy balmy tresses gather gray,
Thy rosy lips are wan.
Will thy true eyes alter yet,
And their nuptial smile forget?

O my love, will Time deceive,
Will he wither true Love so?
There is more in Love, believe,
Than the silly nations know;
More in Love, when bloom is dead,
Than the rose-wreath round his head.

O my love, and if thou need
Harbour when the north winds blow:
If thy tender footprints bleed
On the flints among the snow:
Love will raise a sheltered cot,
Where the ice-blast enters not.

O my true love, we are wise;
When snow whitens all our land,
Underneath the cloudy skies
We will travel hand in hand:
Since we have not far to go
To our rest beyond the snow.

The poem called simply 'An Ode' is one of the best in the volume. And 'The Churchyard on the Sands' is extremely vivid. 'Love gives all Away' is another charming poem, but too long to quote here. It is, however, disfigured by one or two curious technical blemishes which in a new edition should be removed: "danger," for instance, is only an orthographical rhyme to "anger," that is to say, it is no rhyme at all. There seems to be an odd misconception among poets, and critics too, as to orthographical rhymes. Rhyme is a matter of sound, and has nothing whatever to do with orthography, and yet a critic of great intelligence quarrelled the other day with such a rhyme as "caught" and "bought," which is, of course, quite faultless. There are many versifiers who, from reasons entirely orthographical, would shrink from rhyming "swan" and "gone," though the rhymes are perfect, who would not hesitate to adopt rhymes that are rhymes to the eye only. In this same poem, 'Love gives all Away,' the poet finds a rhyme for "children": it is "wild wren"; and he rhymes "roseleaf" with "shows grief." Even in humorous poetry such rhymes are inadmissible. In a serious lyric like this they are nothing less than a sad disfigurement.

One of the strongest points displayed in Lord De Tabley's lyrics is a real knowledge of nature. This is especially observable in his descriptions of flowers, trees, and shrubs, where a thorough knowledge of botany, though never obtruded, may always be traced. Not even Tennyson's nomenclature of natural objects is more invariably accurate. Tennyson, however, would have avoided certain scientific words used by Lord De Tabley, such as "electrum," for instance, in the following most quaint and original study of a spider:—

From holy flower to holy flower
Thou weavest thine unhallowed bower.
The harmless dewdrops, beaded thin,
Ripple along thy ropes of sin.
Thy house a grave, a gulf thy throne
Affright the fairies every one.
Thy winding sheets are gray and fell,
Imprisoning with the nets of hell
The lovely births that winnow by,
Winged sisters of the rainbow sky:
Elf-darlings, fluffly, bee-bright things,
And owl-white moths with mealy wings,
And tiny flies, as gauzy thin
As e'er were shut electrum in.

These are thy death spoils, insect ghoul,
With their dear life thy fangs are foul.
Thou felon anchorite of pain
Who sittest in a world of slain.
Hermit, who tune'st song unsweet
To heaving wing and writhing feet.
A glutton of creation's sighs,
Miser of many miseries.
Toper, whose lonely feasting chair
Sways in inhospitable air.
The board is bare, the bloated host
Drinks to himself toast after toast.
His lip requires no goblet brink
But like a weazel must he drink.
The vintage is as old as time
And bright as sunset, pressed and prime.

Ah, venom mouth and shaggy thighs
And paunch grown sleek with sacrifice,
Thy dolphin back and shoulders round
Coarse-hairy, as some goblin hound
Whom a hag rides to sabbath on,
While shuddering stars in fear grow wan.
Thou palace priest of treachery,
Thou type of selfish lechery,
I break the toils around thy head
And from their gibbets take thy dead.

Mr. Ricketts's illustrations are striking, but of very unequal merit. While the illustration to 'The Two Old Kings' is (save for the fantastic drawing of the hands) as good as it can be and full of the deepest mediæval sentiment, an incongruous introduction of modern objects in a mediæval composition, like that which often made the designs of the late W. Bell Scott so grotesque, will sometimes spoil the finest work of Mr. Ricketts. At his best, however, he is full of the Gothic feeling, and imagination is never lacking in his designs.

Commentaries on the History of England from the Earliest Times to 1865. By Prof. Burrows. (Blackwood & Sons.)

"THE following pages," says Prof. Burrows, "are an attempt to interpret the History of England in accordance with the latest researches; they are a digest and a commentary rather than an abstract or an epitome." "To enable the student to grasp a large and difficult subject as a whole is one main object of the book." The wording of these statements is not, perhaps, so clear as it might be, but we gather from these and other passages that the writer's object is not to write a text-book so much as a series of generalizations and explanations of the main turning-points of English history. We must say at once that we do not think this object has been completely attained. The 'Commentaries on the History of England' possess many merits; but they are not in any strict sense of the word "commentaries." We miss the general grasp of principle, the broad and guiding purpose, the power of comparison and contrast, the capacity for distinguishing between the mere detail and the essential points, which, we conceive, are absolutely essential for the due fulfilment of Mr. Burrows's purpose. The summary view which is to determine the relation of old and new, and set each fact of English history in its proper place, has still to be written. The title of the book is a misnomer.

What the reader will really find in Prof. Burrows's volume is a rather disorderly combination of narration and reflection on various points. A great deal of the work is essentially of the text-book type. It is neither better nor worse than many

other works of the same class. It is rather incomplete, but that is because, in his effort to make the book a commentary, the writer has felt obliged to cut short his accounts of the more familiar events, and to fall into a habit of allusiveness, which is a bad fault in a text-book. The space thus gained by omitting several ordinary historical events is devoted to a series of rather loose and gossip reflections on various points of English history. This part of the book we have read with a good deal of interest, for Prof. Burrows is a man of strong views and vigorous character. Though he often takes up what seem to us exceedingly erroneous views, he has always the courage of his opinions, and often has a knack of saying very shrewd and sensible things. These occasional bits of personal colour lighten the labour of working through what seems often to become a rather commonplace, dull, and ill-written volume. But we must confess to being somewhat provoked by the curious want of consecutiveness in the style.

Among the strong points of the book is its energetic patriotism, which attains, perhaps, too lofty a height in the semi-justification of English aggression in France under Edward III., in the perfervid eulogy of George III. and Palmerston, and in the rather commonplace moralizing that concludes the volume. We also notice with pleasure the constant emphasis laid upon the rule of our Plantagenet kings in Aquitaine, a subject on which Prof. Burrows has a right to speak with some authority. Nor does the "captain R.N." forget duly to chronicle the glories of our naval history, and the historian of the Cinque Ports takes good care to bring out the great part played by that singular confederacy in our early annals. The general accuracy of outline which the book shows is equally worthy of commendation. If Prof. Burrows did not so conspicuously call our attention to the fact that his book embodies the "latest researches," we should have been disposed to call it fairly up to date. But it is not at all correct to say that it embodies the latest views on all subjects. It would, considering the amount of ground that it covers, be a very wonderful book if it did.

The works of Mr. J. R. Green have been Prof. Burrows's main guides for the period before 1066; yet in his efforts to assimilate Green's teaching he has not quite been able to get older notions out of his head. The earliest stages of English conquest are not very clearly expounded, and the use of the term "Triarchy" to denote the threefold division of England between Wessex, Mercia, and Northumbria cannot be commended. There is a curious twist in Prof. Burrows's view of ecclesiastical matters which early in the book makes him rather over-estimate the influence of Celtic as opposed to Roman Christianity on the conversion of the English. He is by no means abreast of the "latest researches" when he tells us that we "rightly attribute" to Theodore of Tarsus the introduction of the "parochial system," even though he allows that Theodore brought about this great change "rather indirectly than directly." Had he read his Bede carefully, he could hardly have failed to remember that "parochia" invariably meant "diocese" a good century after Theodore's time. Rather

quaint are the repeated references to "Mr. Laing's Heimskringla," ignoring Snorrio altogether. And Guizot's 'Civilisation in Europe' is hardly the book to which the exponent of the "latest research" should send the student eager for information on the life and institutions of Charles the Great. For Dunstan Mr. Burrows has not quite shaken himself free from the rather blind guidance of Dean Hook; and the same authority leads him very much astray in his extremely unsatisfactory treatment of Anselm. Slips like "Witangemot" (p. 63), "William of Carilef" (p. 99), and "Henry Harding" (p. 109), are, of course, small matters; but there are too many of them. We rub our eyes when we read that "the importance of Henry II.'s continental possessions is scarcely ever sufficiently measured" (p. 118). And yet Mr. Burrows refers us to Dr. Stubbs and Miss Norgate! It is again a slip to say that the "Assize of Clarendon" (p. 155) was a bulwark against the Popes.

We cannot allow so much merit to Mr. Burrows as he claims to himself for having been the first to draw attention in 1864 to the fact that the author of the 'Greatest of the Plantagenets' had "redeemed the character of Edward I." in 1860. Though we share his admiration for that great king, we cannot accept his notion that his wretched son, Edward II., showed any "refinement or literary taste" (p. 165). It is hardly worthy of an Oxford professor to repeat the silly story of how Edward I. "justly described" his "infant son" as "unable to speak a word of English" (p. 161), and therefore a fit prince for the Welsh, especially as Edward of Carnarvon was only made Prince of Wales in 1301, when he was nearly seventeen years of age. On p. 193 the two "Crusades" of Henry IV., when Earl of Derby, are transposed, and it is very wild work to attribute to him any "share in founding the kingdom of Prussia." The Regent Bedford founded a university, not at Rouen (p. 216), but at Caen. On p. 261 we are told that the "New Learning was fast elevating" the universities "in public opinion." This was far from being the case, as the universities remained for the most part the strongholds of decaying scholasticism. Though there are precedents for Henry VIII.'s anti-papal action, it is going too far to say that the royal supremacy "simply reproduced" the laws of earlier kings.

The latter part of the book, though showing, perhaps, rather more tendency to bias, is comparatively free from the shortcomings in respect to precision which we have noted in the earlier portions. On p. 317 an ambiguous phrase suggests a wrong interpretation of the Triennial Act of the Long Parliament. On p. 368 Mr. Burrows ignores the vital fact that at the beginning of the war of the Spanish succession the Spanish Netherlands were in the hands of France and her ally, so that something more than capturing the "barrier towns" was necessary to open up the road to Paris. It did not need the Union of 1707 to make the Jacobite rebels of 1715 incur the penalties of treason. A too strong sympathy for Bolingbroke leads to an unnecessary attempt to justify every detail of the Treaty of Utrecht, and even to minimize the "crooked processes" which brought it about. But we need not add to this list of points in which

Prof. Burrows has failed somewhat in precision. It remains to say that though the book is hardly what the writer wishes it to be, it possesses many sober and unpretending merits. We can well imagine cases in which, after the ordinary text-book stage has been passed, the study of so large and solid a collection of facts and views might stimulate the interests of the learner, besides adding considerably to his knowledge.

The Isthmian Odes of Pindar. Edited, with Introduction and Commentary, by J. B. Bury, M.A. (Macmillan & Co.)

THERE is no accounting for tastes. Mr. Bury has had his faith in his own methods of interpretation severely shaken, yet his satisfaction is enhanced rather than diminished. He avers that "this is one of the charms in the study of Pindar, as in the study of Homer or Plato; nothing is final." Yet he discusses the verbal echoes as though he felt that there is a provisional finality about the position, that they are signals set "as a technical help to choradidaskaloi and choregoi" in tracing out the argument of the poems. He is confident that the short and simple poem 'Isthmian' ii. is full of signals; yet he fails to notice how beautifully *ἵπποισι νίκαν*, v. 13, leads up to *Νικάσιππον*, v. 47, though he notes the allusions to the name Xenocrates in *φιλόξενον*, v. 24; *ξένιον*, v. 39; *ξάνον*, v. 48. Mr. Bury's interpretation of this ode turns on the assumption that Thrasybulus is ruined and that the ode is a present; whereas v. 43 shows that Thrasybulus is still an object of envy. The explanation of vv. 21, 22, *ῥυσσίδιφρον χεῖρα πλαξέσπιποιο φωτός*, | *τὰν Νικόμαχος κατὰ καιρὸν νείμ' ἀπάσαις ἀνίας*, adopted from Mezger, viz., that Nicomachus let the team go at full speed, but at the same time applied the whip and thus saved the chariot from a collision, is ingeniously perverse. Of course we are told that, though inclined to drive furiously, Nicomachus understands when it is the best policy to rein in.

Still worse are the connexion of *αἰών* with *ἄγχι* and the rendering "the blast of time," 'Isth., iii(a). 18. In 'Isth., vi. 21, 22, the figure in *φέρει* and *ἀγει* is said to be from the freight of a ship. It is more forcible and appropriate if drawn from the plunder brought home by a warrior after a raid. On 'Isth., vi. 33, we find an energetic defence of *ἀμφ' Ἀμφιάρεον*, modified from Bergk's *ἀν' Ἀμφιάρεον*. There is no need for this alteration. Amphiarus is quite naturally coupled to Hector as being, like him, an alien hero buried in Boeotia. Now Pindar does not object to *γένει' οἶος*, οὐ τί ποιν οὗτος, ἐν ἐντεσιν, but it is very bold to invent *ἀμφ' Ἀμφ.* for him. If MSS. had presented this reading, we fancy Mr. Bury would have been disposed to amend it. That the scholia only mention two heroes out of three amounts to very little. A suggestive appendix, H, directs attention to the recognized sense of *ἀνὰ* in contexts in which students have been or may be tempted to disregard it; but Mr. Bury has failed to see that the notion "from bottom to top," or "from one end to another," easily passes into that of serial order or of position in a series, so that *τῶν ἀνὰ πόλιν.....τὰ μέσα*, 'Pyth., xi. 52, means "the middle posi-

tion of those in the ranks of the state," and *ἀν' ὁμίλον* ('Isth.,' vi. 35) "in his place in the press," while *Ἰσθμίων ἀν' ἄντρος* ('Isth.,' vii. 68), "all through the Isthmian vale," shows that *σελίνων* includes the *φυλλοβολία* (cf. 'Pyth.,' ix. 122-4). Beyond this *ἀν* does not "call up the scene." In 'Isth.,' ii. 27, *γαῖαν ἀνὰ σφετέραν*, "all through their own land," is to be taken with *ἀσπάζοντο*, v. 25, not with *ἐν γούνασιν πίνοντα Νίκας*. Similarly *Ποσειδάων ἀν' ἄντρος*, 'Nem.' vi. 40, does not mean that "the 'precincts of Poseidon' are the stage where Creontidas was the observed of all observers," except in so far as this is implied in the plain statement that the Isthmus gave honour to Creontidas "all through the precincts of Poseidon." Mr. Bury pronounces *ἀν' ἐσχάτην*, 'Pyth.,' xi. 56, to be manifestly corrupt, yet "all through his last agony" gives an excellent sense in accordance with Mr. Bury's conception of the preposition.

A tendency to excessive speculation is well illustrated by Appendix F, which asserts that *ἀπερά* in three passages of Pindar ('Nem.,' v. 53, x. 2; 'Isth.,' iv. 17) cannot be explained in ordinary sense, but seems to mean "reward," and so suggests as possible that *ἀπερά*, compensation, fee, from *ἀπρῆμαι*, *ἀπέσαι*, *ἀπρίσσαι*, is to be distinguished from *ἀπερή*, manhood. The truth is that as to *ἀπερή* virtue is, philologically, its own reward; but it no more means "reward" than "cup" means "prize." The renderings "merit," "distinction," "superiority," "victory," "character for manliness," cover all the cases in which the notion of "reward" or "compensation" is implicitly included. The suggestion that *μομφὰν ἔχει*, 'Isth.,' iii. 36, should be rendered "the blood he shed was drops of blame," reminds us forcibly of Dr. Verrall. The defence for assuming this "strong Pindaric expression" is that for "lays blame on" a past tense is imperatively required—a defence which rests on the fallacy that blame or reproach cannot be abiding or transmissible to posterity.

It is a pity that Mr. Bury does not make a point of cross-examining the witnesses that he calls in support of his innovations before he comes to decisions which impair his credit as an interpreter. A little more sobriety of judgment and a little less distrust of his predecessors would make his thoughtful and sympathetic study of Pindar highly valuable. As it is, his comments are always interesting and generally suggestive; while his graceful translations are instinct with poetic feeling. The volume is beautifully printed, and the editor acknowledges his indebtedness "to the accurate scholarship and scrupulous care of the learned staff" of the Cambridge University Press.

John Inglis, Lord Justice-General of Scotland.
By James Crabb Watt. (Edinburgh, Green.)

The subject of this bulky memoir was born on August 21st, 1810, and died on August 20th, 1891, having been successively appointed Solicitor-General of Scotland, Lord Advocate, Lord Justice-Clerk, and Lord President. Best known to the outer world as the defender of Madeleine Smith,

he was a brilliant advocate and a sagacious judge. In nothing perhaps is his sagacity more manifest than in his having, as Mr. Watt tells us, "some time before his death by his own hand destroyed any letters and papers which might have imparted living interest to a memoir." If such was his object, he succeeded perfectly. One letter, however, seems to have escaped; in it the Lord President quotes the old adage, "Deem no man happy before his death." No, indeed, nor after it, if such a biography as this is in store for him. It is, we would hope, the very worst life in the language for meagreness, irrelevancy, pomposity, and malarrangement. Apparently unauthorized, it shows, from beginning to end, no token of personal acquaintanceship; what friend could thus write of another: "He is said to have tended this lady [his wife] with unwearied solicitude"? David Hume cannot be mentioned without a foot-note that this is "not a law professor from 1786 to 1822, Baron of Exchequer, and author of an able and luminous opinion on the Act of Ratification of 1621," &c. And well-nigh every page contains some such gem as the following:—

"A well-beloved niece for a time at least did the honours of his table, and her sudden decease did not tend to prolong his days."

"He derived great physical good from taking golf up again, and also when he had to lay it down nearly ten years ago."

"In after life he was able to cite an apt maxim from the classics or a line of Theognis as occasion required."

"Inglis never bulked largely in the public eye. He never required or attempted to spread the thin oar or catch the driving gale."

"There seems to be a close connection betwixt the esoteric experiences of a counsel and the perplexities of his country—a connection which has subsisted in its palpable or its hidden phase since before the days of Cicero."

"And indeed it was painful to note the travail of Scotch advocates instructing English lawyers in the rudiments of a code from which they have borrowed much that is acknowledged to be excellent, to the accompaniment of ejaculations of ridicule or disdain."

"This act initiated the era whose culmination legal sciolists have desiderated for half-a-century, when our system, which is philosophic at least, and has the sanction of a great pedigree, shall give place to the most technical and the least intelligible of all the European codes—expounded throughout bewildering precedents which the poet somewhat ignorantly describes as broadening down to present perfection in a mixed jargon of bad Latin, Norman-French, and old English—and when Scotland shall become the northern circuit of England."

"Up to the time of the Reformation, Scots law was pretty much a skeleton which had derived its existence from the same composite sources—Teutonic and Norman chiefly—that had shaped the law of nature and positive law into crude codes and furnished the common law of England."

"Think of the band of youths who caught up the shafts of philosophical speculation thrown across the sea by the sceptics of France!—of Scott and the *Edinburgh Review*—of Jeffrey, Horner, Brougham, Cockburn, Sydney Smith, Dugald Stewart, and Thomas Brown, and of the smaller lights such as John Archibald Murray and George Joseph Bell! Every one of these men scaled the heights of fame," &c.

Youths all these men were at one time certainly, but there was a difference between them in age of more than a quarter of a century. It were easy to give more and

longer specimens; but it is only from the work in its entirety that the reader can properly judge it—by a perusal of it from pp. 3-4, which deal with Inglis's last days and death, to pp. 478-486, devoted to his funeral.

Poems. By Alice Meynell. (Mathews & Lane.)

The Rhythm of Life, and other Essays. (Same author and publishers.)

THE verse and prose of Mrs. Meynell—to use her own expression in regard to another—"enrich the present with the example of a scholarly, linguistic, verbal love of literature." In verse she has achieved a style which owes something, certainly, to Mrs. Browning, something to Rossetti, but which, in its last result, is very personal; her style in prose, slightly, deliberately archaic, is even more definitely her own. It is of the style first that one speaks in speaking of Mrs. Meynell's work, for the work is conscious, is composed, with a notable care in the construction of every sentence, the placing of every word. "Speech is a school," she tells us, in a passage which may serve as an example of her prose:—

"Every language is a persuasion, an induced habit, an instrument which receives the note indeed, but gives the tone. Every language imposes a quality, teaches a temper, proposes a way, bestows a tradition: this is the tone—the voice—of the instrument. Every language, by counter-change, replies to the writer's touch or breath, his own intention, articulate: this is his note..... Shall not the Thing more and more, as we compose ourselves to literature, assume the honour, the hesitation, the leisure, the reconciliation of the Word?"

It is indeed the "note" of Mrs. Meynell in writing that she does "compose herself to literature." Two small volumes—one of 72, the other of 106 pages—represent practically the whole of her published work. The book of verse is mainly a reprint of the 'Preludes' of 1875, with the addition of "the few verses written in maturer years"; the book of prose is a selection from many years' contributions to periodical literature. Work done with this deliberation is rarely to be found among the facile penmanship of the present, and the deliberation, the reticence, of the procedure are precisely matched by the restraint, the leisure, of the style.

Mrs. Meynell's poetry has but three subjects: love, nature, poetry. What we call "the real world" never comes into the quiet, old-world garden of her verse; none of the dust of cities, none of the disturbance, the troubling interest, of the very near presence of men and women. Hers are the "sweet monotonous meanings" to which she confesses; a regretful melancholy, as when

The low winds moan for dead sweet years;
The birds sing all for pain,
Of a common thing, to weary ears,—
Only a summer's fate of rain,
And a woman's fate of tears.

Nature—a nature all of "silver greys"; poetry:—

Whether thou be the last smile of my sorrow,
Or else a joy too sweet, a joy too wild;
love—a love which is consecration in renouncement—

I must stop short of thee the whole day long:

it is of these themes that she sings, with a very human sincerity, a singular religious intensity, and in verse that really answers Verlaine's requirement :—

Plus vague et plus soluble dans l'air,
Sans rien en lui qui pèse ou qui pose.

A vague melancholy, a quality of beauty which is beautifully vague, the charm of repose, a pathetic break in the singing voice—as if with “the sense of tears in mortal things”—it is these qualities that impart so subtle and delicate an air of distinction to Mrs. Meynell's verse. Here is a characteristic piece, which, indeed, contains almost every kind of felicity that is to be found in this rare, elusive, curiously perfumed verse, so simple always, yet so subtle in its simplicity :—

TO THE BELOVED.

Oh, not more subtly silence strays
Amongst the winds, between the voices,
Mingling alike with pensive lays,
And with the music that rejoices,
Than thou art present in my days.
My silence, life returns to thee
In all the pauses of her breath.
Hush back to rest the melody
That out of thee awakeneth;
And thou, wake ever, wake for me.
Full, full is life in hidden places,
For thou art silence unto me.
Full, full is thought in endless spaces.
Full is my life. A silent sea
Lies round all shores with long embraces.
Thou art like silence all unweaved
Though wild words part my soul from thee.
Thou art like silence unperplexed,
A secret and a mystery
Between one footfall and the next.
Most dear pause in a mellow lay!
Thou art inwoven with every air,
With thee the wildest tempests play,
And snatches of thee everywhere
Make little heavens throughout a day.
Darkness and solitude shine, for me,
For life's fair outward part are rife
The silver noises; let them be.
It is the very soul of life
Listens for thee, listens for thee.
O pause between the sobs of cares!
O thought within all thought that is
Trance between laughter unawares!
Thou art the form of melodies,
And thou the ecstasy of prayers.

Turning from the verse to the prose, we find the same qualities of delicacy and restraint, but, in place of the beautiful vagueness of the verse, a singular and often exquisite precision. After reading these brief essays—‘The Rhythm of Life,’ ‘De-civilized,’ ‘Pocket Vocabularies,’ ‘The Point of Honour,’ and the rest, all expressively named—it is by no means easy to recall any particular essay, or to distinguish, in memory, one from another. Full of profound, searching, sensitive appreciation of all kinds of subjects, they impress one, after all, not so much by what they say as by the way in which they say it. Here, for instance, is a piece of admirable writing, subtly thought out :—

“But as to the whole disparity between the destiny and the nature, we know it to be general. Life is great that is trivially transmitted; love is great that is vulgarly experienced. Death, too, is a heroic virtue; and to the keeping of us all is death committed; death, submissive in the indolent, modest in the fatuous, several in the vulgar, secret in the familiar. It is destructive, because it not only closes but contradicts life. Unlikely people die. The one certain thing, it is also the one improbable. A

dreadful paradox is, perhaps, wrought upon a little nature that is incapable of death and yet is constrained to die. That is a true destruction, and the thought of it is obscure.”

What is said here could not, perhaps, be said more concisely, more exactly, with a neater adjustment of word to thought. But the almost miraculous precision of the process strikes one with so wondering a sense of admiration, that the thought itself runs some danger of being overlooked. If ever style seemed to exist in and for itself, it is in Mrs. Meynell's prose; and yet this very style is of the utmost reticence, sparseness, and plainness, without excess in colour or sound, without extravagance, exuberance, or redundancy. It is a style which should be able to express everything, so resolute is it in avoiding the ready-made, in eschewing *les à peu près*, in finding the exact word for the fully defined idea. And there never was a truer truth than is expressed in this passage, for example :—

“‘The man is style.’ O good French language, cunning and good, that lets me read the sentence in obverse or converse as I will! And I read it as declaring that the whole man, the very whole of him, is his style. The literature of a man of letters worthy the name is rooted in all his qualities, with little fibres running invisibly into the smallest qualities he has. He who is not a man of letters, simply is not one; it is not too audacious a paradox to affirm that doing will not avail him who fails in being.” Yet, for all this—may we not take it from Mr. Pater?—“it is on the greatness of the matter it informs or controls, its compass, its variety, its alliance to great ends, or the depth of the note of revolt, or the largeness of hope in it, that the greatness of literary art depends.” Full of interest, of keen thinking, of the evidences of an acute intelligence, as are these essays, there are but few of them that impress one as having been written because the thought in them craved utterance, because the writer had something really urgent to say. Rather, they are exercises in close thinking and exact expression, by a literary craftsman who has that “scholarly, linguistic, verbal love of literature” to which we referred at the outset, and who has it in an extraordinary degree. As such, they are almost unique in the literature of the day.

NEW NOVELS.

Dual Lives. By J. C. Chillington. 3 vols. (Bentley & Son.)

It does not require a three-volume novel to show that the lives of men and women are mostly dual; but Mr. Chillington has written a long, and a decidedly interesting, story about sundry people whose characters are compounded of goodness and badness, and he tells us in his preface that in doing so he “stumbled on the thought that all lives are dual except those that are entirely selfish.” Hence his title, which is, at any rate, appropriate. The man who pretends to be a priest in order to marry his friend to a girl who has taken his fancy ends by giving his life to save another. The other contrasts are not quite so strong as this; and, indeed, the mixture of light and shade in Mr. Chillington's heroes and anti-heroes is not more marked than it would be found to be in any story of varied and striking incident. The author bases some of his

scenes on the events of the Indian Mutiny, and draws from life the portrait of a “beautiful and courageous woman,” who, as he claims in a note, “has merited an undying name among England's real heroines.” Though ‘Dual Lives’ has some well-worn sensations and not a few improbabilities, it is very readable as a narrative.

Lottie's Wooing. By Darley Dale. 3 vols. (Hutchinson & Co.)

“On Thursday, the 30th inst., at the Parish Church, Workwell, Derbyshire, by the rector, assisted by the Rev. E. Short, curate, George Barrett, of Dellfield, to Charlotte Mary (Lottie), eldest child of the late Capt. Vaughan, R.N., and of Mrs. Vaughan, of The Cottage, Workwell. Once, twice, three times George Barrett read this announcement, until the letters seemed burnt into his brain.”

The reader will discover the cause of this emotion—not the only shock of the kind experienced by the object of Lottie Vaughan's tenacious attachment. We cannot rate the history of the domestic politics of Workwell and its neighbourhood as of enthralling interest; but the heroine is vivacious and amusing, though she has more than a slight dash of vulgarity. It is the genuine affection with which she is eventually inspired by the worthy man whom she has at first regarded merely as a social quarry or beast of chase that refines and redeems her in the end. The adventures of two young ladies, who travel through Gloucestershire in a gipsy van, are told with plenty of life, and must have been based, one thinks, upon experience. But Virginia's romance of the forest turns out more happily than could reasonably have been expected. Baronets of high culture and engaging manners do not grow upon every bush. This is a brisk and animated tale, and the reader will not take it too seriously. An unusual number of misprints and very imperfect punctuation may be the author's misfortune rather than her fault.

A Wild Proxy. By Mrs. W. K. Clifford. (Hutchinson & Co.)

GRANTED that the situation Mrs. Clifford has hit upon in ‘A Wild Proxy’ is strikingly original, and that the riskiness of the story is minimized by the breathless rapidity of its action, we must confess that the tale fails to convince us of its reality, which was never the case with ‘Aunt Anne.’ This “demon” best man of Mrs. Clifford's tale, who has “such a way with him” that he elopes with a bride on the very day of her wedding, and keeps up the game by dispatching forged telegrams which purport to come from her too impassive husband, is a barely conceivable character. And even if we go so far as to admit that his proceedings are possible, we feel (with that astute young lady Miss Hilda Wangel) that “it wouldn't end there.” Of course it wouldn't; and when the runaway couple finally separate at Leghorn, the confiding reader becomes aware that he has been cheated by the author, with a whimsical unconventionality, of the natural outcome of these loverlike journeyings by land and sea. In short, Helen Halstead would either have waited for her rightful lord and master, “flopping overcoat” and all, at Dover till doomsday, or she would have

gone with the fascinating Frank Merreday a few steps further—to the devil. The "demon" lover is by no means so dear to the masculine as he obviously is to the feminine mind. In this particular instance he acts, to put it bluntly, like a cad, and, for all his effervescence and enthusiasm, like a cold-blooded specimen of the genus. It is borne in upon the impartial observer of life that women not infrequently fall in love with this sort of creature, to the discomfiture of worthier if less exciting admirers; but men are apt, strangely enough, to begin by despising him, and to end, after a sufficient acquaintance with his peculiarities, by kicking him out of their houses. Mr. Rudyard Kipling is to some extent responsible—as witness the 'Story of the Gadsbys,' and other examples that might be cited—for the rise of this new variety of hero, who uses a woman "as a doormat," and walks out in search of fresh amatory experiences over the prostrate forms of his earlier victims. But Mrs. Clifford has certainly succeeded in improving upon the type. This is the way in which Frank Merreday talks on his return from the "sentimental journey" to his *confidante*, Mrs. Percy Ives:

"You know—you know how it is. I needn't tell you. A slip of a girl of twenty this time. Last time it was a woman of five-and-thirty: I trampled her into the dust, brute that I am, and left her there. Now this girl is returning the compliment. I don't believe that I ever really cared a jot for any other woman in the world unless it was you. I shall always love you, dear—but that is different."

And this is the way his "dear idiot" Jean Galton throws herself down under his boots:

"A little desperation spread itself over her calm face as she answered—'I couldn't live without you. If you can't give me more than you do now I must be content, and thankful to have that.' 'I believe you would do anything on earth for me,' he said, with wondering conviction. 'Yes, anything on earth,' she repeated in her clear voice, full of unflinching affection. 'I would work like a slave for you day and night. I would be a beggar in the street if it would do you any good. I would let you kill me if you liked. I don't know anything that I would not do for you, no matter how badly you treated me in return.' He looked down into her eyes while she spoke. He saw her deficiency in charm, her homeliness; he noticed curiously the eager, birdlike expression on her face. He felt compassion for her, and grateful to her, but above all he felt the hopelessness of its ever being possible that he could give her more than he gave her now."

It is in passages like this that what is wanting in Mrs. Clifford's book becomes apparent. It is clever, fresh, cynical, epigrammatic, stimulating, picturesque—all these qualities are abundantly present in 'A Wild Proxy,' as they have been in everything that we have seen from its author's pen since the publication of her 'Anyhow Stories.' We will tell her frankly and in a spirit of perfect friendliness what it is the volume lacks. It is that secretion of a wise brain and a warm heart that lends a charm to the work of the great novelists of our race from Fielding to Thackeray, and is known, for want of a better name, as "the milk of human kindness." We are sure she possesses it, but it should not be absent even from a *jeu d'esprit* like this.

The World of Chance. By William D. Howells. (Edinburgh, Douglas.)

It is hard to say whether a reader should envy or pity those who live in society where they are liable to the acute pleasure or annoyance of the brilliant sayings which Mr. Howells puts into the mouths of some of his characters in 'The World of Chance.' It is more agreeable to applaud Mr. Howells. The book contains excellent matter for a collection of wit and wisdom, and more than one of the characters are portrayed with a power which even Mr. Howells's analysis has never surpassed. Novelists are apt at dealing with coincidence: Mr. Howells, dealing with it openly, by no means abuses the practice. It is characteristic of his method that to excuse his adoption of an artifice he should proclaim his intention. 'The World of Chance' is the story of the beginning of a literary career. The interest of the story is wonderfully well sustained with a strong current of humour which neatly avoids being cynical. The element of love is extremely slight. The heroine is described with odd minuteness: "Her eyes were angelically innocent. When she laughed, her lip caught on her upper teeth, and clung there; one of the teeth was slightly broken; and both these little facts fascinated Ray." But the fascination is not very strong, and only breaks into a faint flame for the purpose of bringing about a somewhat abrupt conclusion when the heroine refuses the hero, and "at the bottom of his heart there was a relief which he tried to ignore, though he could not deny himself a sense of the unique literary value of the situation." The expressions "hero" and "heroine" may be used to indicate the principal persons in the story, but such terms are ridiculous as applied to Mr. Howells's characters. Such as he is, however—clever, self-conscious, and intensely respectable—the hero is presented to the reader as a complete and penetrating study of a bit of true human nature. Within the limits he has imposed Mr. Howells has never done a more searching and artistic piece of work.

The Blind Artist's Pictures, and other Stories.

By Nora Vynne. (Jarrold & Sons.)

THERE are some new ideas in two or three of the stories collected by Nora Vynne, and they are for the most part pleasing ideas. One is not much harrowed, and perhaps not very much struck or elevated, by these stories; but they are sufficiently out of the beaten track to be worth reading for the entertainment which they afford. They are more or less fresh and simple, both in subject and in style, and will particularly suit the reader who has fallen back sated from the class of novelettes which strain after pungent and startling effects. Their sensations do not, as a rule, amount to more than trivial accidents or imagined calamities; and when they do amount to more, the author is, perhaps, less successful.

Something Occurred. By B. L. Farjeon. (Routledge & Sons.)

UNDER the title of 'The Four Wishes' this story has supplied a Sabbath diversion to an uncertain number of readers for many weeks past. The author tells us that it was

written last summer in a holiday "humor," and there is certainly more of humidity than of dryness in the extravaganza which relates how the juvenile Harold and his darling Edwina exchanged heads, and otherwise varied their personality, at the good will and pleasure of the mysterious Mr. Wottisnot, the genius of the Utterly Absurd. The moral of the story, if it had one, might be that when we get what we ask we do not always have what we want. But the chances are that Mr. Farjeon in his holiday "humor" does not think of anything so arid and sapless as a moral. There is many a good laugh in store for the reader of 'Something Occurred.'

Sport Royal, and other Stories. By Anthony Hope. (Innes & Co.)

THOSE unacquainted with that entertaining story called 'Mr. Witt's Widow' will have adequate proof of the author's skill as a story-teller in his collection called 'Sport Royal.' The first—'Sport Royal' itself—has extreme lightness of touch: a trick of manner, a something in the choice of material, that remind one of some of Mr. R. L. Stevenson's more whimsical and fantastic pages. There is nothing, however, in Mr. Hope's batch of clever stories that has a borrowed air, yet they vaguely recall more than one writer, which only shows how varied are the elements gathered into a small compass. Occasionally the handling is not unlike the crisp terseness of expression belonging to certain French tellers of short stories. It does not verge, however, on what may be called "Gauloiserie." 'A Mal-à-propos Parent' and 'How They stopped the Run' have something of the fun we meet with in Mark Twain; while 'My Astral Body' and 'The Nebraska Loadstone' (both skits on the theosophical crazes of this and yester years) are not unlike Mr. Anstey in one of his genial yet mocking moods. In spite of these and other resemblances, Mr. Hope is an artist with a decided individuality and outlook of his own. 'A Guardian of Morality' is a "mystification" of an innocent, amusing, yet somewhat startling motive. Another story strikes a would-be lurid note; it succeeds in being disagreeable, but nothing more. Another is concerned with an uncanny affair in the "apparition line." Amongst these eleven stories, frivolous, weird, humorous, or sparkling, there is no room for monotony or tedium. All are more or less bright and vivacious, and contain little or nothing superfluous or unwelcome.

The Cruise of the Wild Duck, and other Tales. "Pseudonym Library." (Fisher Unwin.)

THIS is evidently an expressive and capable translation from the Danish of some simple and charming tales. The peculiarly quiet and restrained atmosphere of the places and the people belonging to them strikes one as being singularly well given. The fiction of Denmark appears to be in a promising condition, and every one must welcome these short and delightful specimens of the story *in petto*. It is impossible not to admire the thoroughly artistic temperament and clever handling of an author who can call up in a

reader so vivid an interest in people and surroundings when little or nothing happens, yet where everything speaks a language and nothing misses its effect.

Scarabæus: the Story of an African Beetle.
By the Marquise Clara Lanza and J. C. Harvey. (Cassell & Co.)

THE joint authors of 'Scarabæus' command between them but a poor style. If their story depended on the way it is presented and put together it would be rather unreadable. But the interest of some of the episodes is not entirely destroyed by their setting. The tale begins with a curious incident, an optical effect striking in itself, but without much bearing on the action of the story. The adventures and escapes of personages who in turn possess or come in contact with an antique scarabæus ring furnish the material. Occasionally some of these events are striking enough; at others they are merely stupid. The characters of those concerned are in either case flat and uninteresting, with the exception of "the villain of the deepest dye of all," and he has once or twice his "moments." An affair (planned by him) in the underground regions of a deserted house in an Oriental town belongs to the thrilling bits of the story; but there are plenty of vapid occurrences, probable and improbable: which are the more uninteresting is a question.

Graybridge Hall. By Adèle Warren. (Skeffington & Son.)

WHEN an author introduces his or her readers to a young engaged couple who are not intended to become husband and wife, ought not one of them to be bad, or disagreeable, or in some other way underserving of happiness? The question is suggested by the fate of a very decent gentleman in Adèle Warren's story, who calls his sweetheart "balle de neige," and goes off to India just when he ought to have been marrying her. 'Graybridge Hall' has features of interest and cleverness, but the latter quality is not displayed in its construction. The construction of a romance is what Lord Grimthorpe declares architecture in stone and brick to be—an art or nothing. This does not leave much to be said of Adèle Warren's narrative as a whole; and yet in parts it is pleasant and diverting to read.

The Dance of the Hours. By the Author of 'Véra.' (Methuen & Co.)

THIS is an amorphous tale, to which a good deal of unreality is added by the introduction of real characters like Sir Charles Halle and Dom Pedro of Brazil in conversation with the author's puppets. That the interest varied may be gathered from the fact that during the course of the story the secret history of the Clan-na-Gael is exposed, the revolution in Brazil is explained, and a marvellous Suite Symphonique is played by Sir Charles Halle's orchestra in the year of the British Association's meeting at Manchester. This suite gives its title to the book, and also proves the death of the gifted composer just as he was about to give utterance to "the Dominant" on his fiddle. The tale is a dreary one, unredeemed by its plethora

of quotations and its superfluous share of misprints.

BOOKS OF TRAVEL.

IN Mr. C. E. Biddulph's *Four Months in Persia and a Visit to Trans-Caspia* (Kegan Paul & Co.) there is evidence of just appreciation, keen observation, and cleverness. But the views expounded are not always to be commended, and some would possibly not have found utterance at all had the author's months of travel been extended to the same number of years. If he have an opportunity of revisiting Persia, he may hesitate to take the one particular non-commissioned officer of Engineers whom he may chance to meet as an example of the whole body of British soldier officials in that country, or accept the "civilian telegraph employé," whom he found so "interesting and full of information," as representing the whole civil element in that branch of the service. Nor would he, perhaps, if better versed in the Government official records, condemn, as he has done, a map of Persia prepared with great care by a highly distinguished officer now deceased, as "most unreliable," because it failed to indicate a salt lake, of which he himself had written a minute account. The fact is that St. John's map of Persia was not intended so much to illustrate a complete survey as to put together in one all the authentic data available, from various sources, at the actual time of its preparation. It has now, in a great measure, been superseded by Mr. Curzon's labours, which have added to it the results of nearly a score of years later. Mr. Biddulph might with advantage amend his literary style, by shortening his very long sentences and seeking to combine terseness with conciseness. The constant use of the indefinite "one" is unfortunate; and here is an instance in which, as our italics testify, the usurping pronoun puts fairly out of sight the numeral adjective with which the extract begins, and which reappears but twice afterwards. Our quotation is confined to a single paragraph:—

"One delight of wandering off the beaten track is that one feels so thoroughly independent and master of oneself, there is no feeling of being obliged to cover a certain distance in the course of the day's march in order to arrive at a predetermined camping-ground; for the merits of all possible camping-grounds being unknown, one is free from all prejudice or preference on the subject, and thus at liberty to halt when one feels thus inclined without being harassed by any scruples as to whether one ought not to have gone so many miles further. Besides one great advantage of travelling in this manner is that one is inclined to accept in such a philosophical manner all that befalls one; being absolutely unprepared for any inconveniences, one has no possible grounds for being discontented or grumbling at not finding them, and consequently if the water is bad or supplies not forthcoming, or if it comes on to rain and there be no shelter near, or one's tent gets blown down in the night, or the thousand-and-one incidents occur that mar the enjoyment of marching in comparatively uncivilized countries, one accepts one's fate without demur and tries to make the best of the circumstances, for expecting nothing one cannot be disappointed; and if one finds that no difficulties occur, but that things go smoothly, one is proportionately happy and contented.....The sun is warm by day and yet the air is still quite cold, so that the moment one is able to get out of the direct rays of the sun one finds oneself in a delightfully cool atmosphere such as reminds one of a spring-day at home, and when one is tired one can lie down under the shade of any chance tree that one comes across."

Out of Doors in Tsarland, published by Messrs. Longman & Co., is written by Mr. F. Wishaw, who calls himself on the title-page "A wanderer in Russia." He does not seem, however, to have wandered much, as to judge by his book he has confined his excursions to one small corner of the country. But Mr. Wishaw's volume is extremely interesting to all who care for sport or natural history. It contains no general account of even a limited part of Russia, but excellent chapters on various forms

of shooting and of what is seen in the course of them, in the style of 'Field Sports in Norway.' The book is not without some literary merit, for, although there is no attempt to diverge from the main subject of the sportsman's view of natural history, incidental descriptive passages are well written and pleasant enough to read. The remark of an indignant beater to an unsuccessful shot, "God was very merciful to the birds this morning," strikes us as new.

Un Royaume polynésien: Les Hawaï. Par G. Sauvin. (Paris, Plon, Nourrit & Co.)—Hawaii has long been the paradise of word-painters; it has been reserved for M. Sauvin, without certainly any conscious effort in that direction, to produce in this modest volume a work which for downright interest and attractiveness will hold its own with the best of its predecessors. He is no passing traveller, for his book reflects the experiences of a sojourn of several years, and he is impressed accordingly with a sense of the great natural charms of the region and of the singular mystery which envelopes the amiable and gifted race which inhabits it, and with the pathos of its approaching disappearance. A succinct but interesting sketch of the past history of the group enables the reader to understand the present curious situation—a small and decreasing handful of Polynesians, the grandchildren of the slayers of Capt. Cook, adopting every detail of modern civilization, and "running" with success a model constitutional kingdom of the most approved form. That the author is quite alive to the grotesque and ridiculous elements in the situation is plain enough from his witty and incisive treatment of various social and other questions which gently agitate this Lilliputian world; but, in truth, the picture presents more of the pathetic than the ludicrous. At all events, there is unmixed pathos in M. Sauvin's account—told in the simplest language—of a well-meant visit paid by the queen and her court to the leper settlement on Molokai Island, which, awakening old recollections and disquieting trains of thought among the sufferers, seemed to leave only increased gloom and sadness behind. His account of the great sugar estates and the large profits they return helps to explain the present crisis in Hawaii, it being obviously the interest of the American planters to have the islands annexed by the United States, and thus escape the payment of duties on their produce.

ECONOMIC LITERATURE.

The A B C of the Foreign Exchanges. By George Clare. (Macmillan & Co.)—This is a book which may safely be recommended. Its author, Mr. Clare, has the great advantage of practical experience of the business which he describes. He writes clearly, and understands what he is talking about. There are many well-informed and good men of business who are engaged in banking and bill discounting and yet have no knowledge of the financial operations which Mr. Clare describes, though they form the factors which are frequently the dominant powers in our money market. Few English men of business make any effort to master the subject. Though the "exchange" of the world centres in London, and is transacted still in the Royal Exchange, yet as the "home-banking" interest is not regularly represented on 'Change,' and carries all its "exchange" business through the medium of brokers, the result is that hardly any London banker has any personal experience of exchange operations; hence this ignorance is not to be wondered at. And if the leaders in our monetary business are thus scantily informed, the position of the ordinary reader of the papers may well be imagined. People are told, for instance, in the daily papers that the foreign exchanges are "moving against" us, or are in "our favour." They connect a vague feeling of uneasiness with the

one and of satisfaction with the other. But few, indeed, are those who can attach any definite meaning to phrases which they, nevertheless, constantly meet with, and fewer still are those who really understand the delicate mechanism by which exchange operations are adjusted. The works on the subject have generally been written in extremely technical language. Mr. Clare's little volume, on the contrary, is clear, perfectly intelligible to the ordinary reader, and illustrated with diagrams which are a great assistance to his following the course of events. Pithy maxims are interspersed. If he can only remember that, "so far as foreign exchanges in foreign money are concerned, *High rates are for us, and low rates against us*," he will understand at least one fundamental proposition. The chapters on the "Arithmetic of the Exchanges," the "Long Exchanges," and the "Gold Points" put some difficult matters in a singularly clear manner. The practical remark at p. 73 that "whenever credit is disturbed at a business centre, merchants in other countries give the preference to short, rather than long" dated paper, may remind us usefully how essential confidence is to success in business transactions, which last point is remarkably exemplified by the experience of 1866 (see p. 99), when the foreign exchanges "recovered" after the rate of discount at the Bank of England was lowered. The 10 per cent. rate of discount charged at that time, which had been intended to influence the "exchanges" in our favour, had a contrary effect, being understood at foreign business centres to mean only that English bills were dangerously risky, and were, therefore, to be shunned. Space will not permit many more quotations, but we may refer those engaged in the propagation of bimetalism to the remark on p. 12 that among the causes of the magnitude of our trade are the "stability of our currency: the certainty that a bill in London means gold, and nothing but gold." It may be also worth while to call attention to the curious conservatism of the City, as exemplified in the quotation of the "course of exchange," which is given twice a week in our papers, the present arrangement of which "is practically the same as that of half a century ago, though now it has lost its meaning" (p. 46). This list is so antiquated that in it neither the unification of Italy nor that of Germany receives any recognition. The suggestion Mr. Clare makes for the rearrangement of the form of the list strikes us as decidedly practical, and it is to be wished that it may receive due attention in the City. It is also to be hoped that Mr. Clare's work may lead to the subject being more completely understood in ordinary business circles. Few things would tend more to the steadiness of our business operations than better information on the working of the exchanges. Foreign bankers understand this subject very well; it would be a most useful thing if it were more studied here. We therefore cordially welcome the work which Mr. Clare has written.

English and Foreign Banks: a Comparison. By J. B. Attfield. (Eppingham Wilson & Co.)—A good deal of useful work has been done by the Institute of Bankers through stimulating inquiry into matters connected with that business. Among the results may be quoted the work which Mr. Attfield has written, the materials for which, as he mentions in his preface, "were collected principally when writing the essay for which the first prize was awarded by the Institute of Bankers in 1892." The object which Mr. Attfield has proposed to himself is to sketch "the different constitution of banks in Great Britain, comparing them with the regulations that obtain in other countries, endeavouring to ascertain from the comparison wherein our banking system excels; or is, on the other hand, susceptible of improvement." This purpose Mr. Attfield has steadily kept before him throughout. He has drawn a highly useful comparison between the working of the system of great central banks with numerous

branches as existing in this country and the plan which prevails in the United States of America of separate disconnected institutions, each working in a small district, and usually with comparatively small resources. There are great advantages to the customer of the bank in the system of many branches, and there are greater advantages to the public through the stability thus induced. We are glad to see that Mr. Attfield has made a reference to banking in India. There appears to be a very large field for business in that country, not at the present time in the direction of taking deposits in Great Britain to be utilized in India, but in the way of attracting deposits from the natives themselves. Till the question of the exchange between this country and India is definitely settled, and placed on such a footing as to secure identity of basis for exchange operations in the two countries, deposits cannot be safely taken here for employment there. For many years this was done to a large extent, and greatly to the advantage of both countries. The British depositor received a good rate of interest for his money; the borrower in India obtained what he wanted on reasonable terms. But the unsteadiness of the silver exchange precludes banks from undertaking this class of business, as it has also hindered many improvements which might have been made in India, and assisted the development of the business of that country. In India, however, as in this country when legislation on banking took place some half century since, the paper circulation was more the subject of consideration than banking proper. It is pleasant to see that Mr. Attfield's book contains some reference to this subject as well as to the field for banking operations which India affords. Mr. Attfield further notices the Australian and Canadian systems as well as those of the continent of Europe. When this book reaches a second edition, he may perhaps develop this part of his subject, and an index would be acceptable to the reader. The works which Mr. Attfield quotes, by Mr. Cooke, Prof. Dunbar, Mr. Inglis Palgrave, and Mr. A. J. Wilson, show that he has studied his subject carefully. He possesses also practical experience of the details of the business, and his book may be safely put into the hands of those who desire information on a subject which touches our business prosperity so closely.

OUR LIBRARY TABLE.

MESSRS. BELL & SONS publish, in their "All-England Series," *Canoeing*, by Dr. Hayward, which differs from several other small books on canoeing that we have previously noticed in concerning itself almost exclusively with the sailing canoe. It appears to be carefully executed, but is a little scientific for the outsider.

ONE of the most welcome of the reprints that have appeared in the pretty "Chiswick Press Editions" is *The Battle of Agincourt* (Whittingham & Co.) of Drayton, which Dr. Garnett has edited. Dr. Garnett's introduction is sound and sensible; but although he remarks, as he could hardly help doing, that Drayton makes no effort at writing anything beyond a rhymed chronicle, he hardly attempts to explain why. Ignorance cannot have been the cause in one who had before him Fairfax's "Godfrey of Bulloigne," to mention nothing else. Can it be that Drayton confused the accidents of epic poetry with the substance, and not caring to introduce, like Tasso, supernatural machinery into the narrative of an historical campaign, eschewed all selection of events, and tamely followed Holinshed? Dr. Garnett's notes are excellent; but he will probably modify his note to p. 56 if he looks at Sir J. H. Ramsay's "Lancaster and York." There is little doubt that Henry V. offered to surrender Harfleur for a free passage to Calais.

We have on our table *Life of Robert Burns*, by the Rev. J. C. Higgins (Edinburgh, Menzies),—*Christopher Columbus*, by M. Monteiro (Hodges),—*Pitman's Shorthand Instructor* (Pitman),—*Modern Side Arithmetic, Examples Only*, by the Rev. T. Mitcheson, Parts I. and II. (Hodgson),—*The Elements of Graphic Statics*, by L. M. Hoskins (Macmillan),—*Two Satires of Juvenal*, with Notes by F. P. Nash (Boston, U.S., Houghton),—*Reformed Logic*, by D. B. McLachlan (Sonnenschein),—*Physics, Advanced Course*, by G. F. Barker (Macmillan),—*Professional Papers of the Corps of Royal Engineers*, edited by Capt. W. A. Gale, R.E., Vol. XVIII. (Chatham, Mackay),—*Various Forms of Hysterical or Functional Paralysis*, by H. C. Bastian, M.D. (H. K. Lewis),—*The Recrudescence of Leprosy and its Causation*, by W. Tebb (Sonnenschein),—*Tales by a Red Jacket*, by T. Atkins, edited by L. Graeme (Dicks),—*That Awful Baby!* by C. Rae-Brown (Eden, Remington & Co.),—*Chris Willoughby; or, Against the Current*, by Florence E. Burch (Nelson),—*Low*, by Baron von Roberts, translated by J. Haynes (Heinemann),—*Our Earth: Night to Twilight*, by G. Ferguson, Vol. II. (Fisher Unwin),—*Queen of the Fairies, a Children's Opera in Three Acts*, Libretto by R. F. Johnston (Edinburgh, Gray),—*A Physician's Poems*, by R. Bell, M.D. (Glasgow, Bryce),—*The Sunday School Helper*, edited by the Rev. W. C. Bowie, Vol. VIII. (S.S.A.),—*Strengthening and Refreshing*, by Mary F. Baker (Gloucester, Davies),—*Preachers of the Age: Children of God*, by E. A. Stuart; *Christ in the Centuries*, by A. M. Fairbairn (Low),—*The Book of Judges*, with Map, Introduction, and Notes by J. S. Black (Cambridge, University Press),—*The Creed or a Philosophy*, by the Rev. T. Mozley (Longmans),—*Mothers and Sons*, by the Rev. the Hon. E. Lyttelton (Macmillan),—*The Making of a Man*, by the Rev. J. W. Lee, D.D. (Hutchinson),—*Autour d'un Bateau*, by Madama Chéron de La Bruyère (Hachette),—*L'Atharva-Véda et la Méthode d'interprétation de M. Bloomfield*, by P. Regnaud (Paris, Leroux),—*Segni dei Tempi*, by G. Negri (Milan, Hoepli),—*Les Éléments du Beau*, by M. Griveau (Paris, Alcan),—*La Ranson du Cœur*, by Paul Samy (Paris, Lévy),—and *Le Chic et le Chèque*, by R. O'Monroy (Paris, Lévy). Among New Editions we have *The Dawn of the English Reformation*, by H. Worsley (Stock),—*The Life and Voyages of Christopher Columbus*, by Washington Irving (Nelson),—*The Australian Newspaper Directory, 1892* (Gordon & Gotch),—and *The Newbery Historical Readers*, by O. Browning (Griffith & Farran).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Blomfield's (A.) *The Old Testament and the New Criticism*, cr. 8vo. 5/6 cl.
 Buxton's (Rev. H. J. Wilmot) *By Word and Deed*, Part 3, cr. 8vo. 2/6 swd.
 Cambridge Companion to the Bible, cr. 8vo. 3/6 cl.
 Exell's (Rev. J. S.) *Biblical Illustrator: Hebrews*, Vol. I, 8vo. 7/6 cl.
 Final Triumph, or Dying Sayings of Saints, &c., compiled by M. R. T., roy. 16mo. 2/6 cl.
 Hammond's (J.) *English Nonconformity and Christ's Christianity*, cr. 8vo. 5/6 cl.
 Horton's (R. F.) *Sermons*, cr. 8vo. 3/6 cl.; *Verbum Dei*, Yale Lectures on Preaching, 1893, cr. 8vo. 5/6 cl.
 Marsh's (F. E.) *Flashes from the Lighthouse of Truth*, 2/6 Müller's (F. Max) *Theology, or Psychological Religion*, 18/6 Simpson's (W. J. S.) *Patronage, Addresses on the Lord's Prayer*, cr. 8vo. 3/6 cl.
 Simpson's (W. S.) *St. Paul's Cathedral Library, a Catalogue of Bibles, Rituals, &c.*, 8vo. 20/ cl.
 Wallace's (W.) *Life of St. Edmund of Canterbury*, 8vo. 15/ *Archæology*.
 Norman's (P.) *London Signs and Inscriptions*, illus. 8vo. 6/ *Poetry*.
 Brackenbury's (C. A.) *A Legacy of Verse*, 12mo. 6/ cl.
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FOREIGN.

Law.

Hinschius (P.) Das Kirchenrecht der Katholiken u. Protestanten in Deutschland, Vol. 5, Part 1, 15m.

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Bibliography.

Burger (K.) Monumenta Germanie et Italiae Typographica, Parts 3 and 4, 40m.

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Szavars (G.) et Simonfy (S.): Lexicon Linguae Hungaricae Aevi Antiquioris, Part 31, 2m.

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MR. FREEMAN AND THE 'QUARTERLY REVIEW.'

MR. ARCHER is eager, as might be expected, "to withdraw from all further controversy" on the above topic. He cannot expect me to let him off so easily. In my last letter I substantiated my charge of dishonesty by showing that he had wilfully suppressed Mr. Freeman's own explicit words, which would have made havoc of his argument, as Mr. Freeman's champion, in the *Contemporary Review*. I also completely vindicated myself from his main charge, namely, that I had shifted my ground *re Wace*; and I gave an instance of his misrepresentation in the case of the "fosse." I further pledged myself distinctly to answer all his questions, if allowed,

in your columns, and I am prepared to do so next week.

His plea for withdrawal—namely, that I have not answered his questions because I have found them "too inconvenient to answer"—is, therefore, simply at variance with the facts of the case. THE 'QUARTERLY' REVIEWER.

A TARDY REAPPEARANCE.

Brighton, April, 1893.

FIVE-AND-TWENTY years ago I wrote for a magazine of the day a short story, which was published, paid for, and forgotten. Two months ago this story reappeared in a magazine of this day, with my name, with so-called illustrations, but with nothing to show that it had ever been previously printed. I do not like the new venture of which I find myself a component part. I have never heard the names of any of the company in which I appear. I do not wish it to be supposed that I am still competing in the story-telling art with the members of a much younger and possibly more lively generation; but I suppose I have no remedy, and that after thus making known the facts I must simply "grin and bear it."

EDMUND YATES.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is the third part of a list of the names which it is intended to insert under the letter P (Section I.) in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Patch, Cozens, subject-painter, fl. 1770
Patch, Richard, criminal, 1806
Patch, Thomas, engraver, 1770
Pate, William, the learned woollendrapier, 1746
Paterson, Henry, fool to Sir Thomas More, fl. 1530
Paterson, Thomas, divine and Archdeacon of Chichester 1607
Paterson, Alexander, Scotch Catholic prelate, 1766-1831
Paterson, Claude William, admiral, 1756-1841
Paterson, Daniel, 'Road Book,' 1825
Paterson, James, traveller and Lieutenant-Governor of New South Wales, fl. 1795
Paterson, James, antiquary and miscellaneous writer, 1805*-1877
Paterson, James, D.D., editor of *Scottish Review*, 1801-1880
Paterson, John, Bishop of Ross, 1679
Paterson, John, Archbishop of Glasgow, 1632-1707*
Paterson, Samuel, bibliographer, 1728-1802
Paterson, Thomas, Jesuit, 1625-1698
Paterson, Thomas, Lieutenant-general, 1780-1856
Paterson, William, 'The Protestant's Theology,' fl. 1620
Paterson, William, founder of the Bank of England, 1655-1719
Paterson, William, author of 'Arminius,' 1740
Pates, Richard, Bishop of Worcester, 1559
Pateshull, Henry de, treasurer to Henry VIII., fl. 1530
Pateshull, Hugh, Bishop of Lichfield, 1241
Pateshull, Martin de, Dean of St. Paul's and judge, 1229
Pateshull, Peter, Augustinian, fl. 1390*
Pateshull, Simon de, judge, 1199
Pateshull, Walter de, judge, 1202
Patey, Charles George Edward, admiral, 1813-1881
Patient, Thomas, first Independent minister in New England, fl. 1640
Patin, Charles, physician and antiquary, 1693
Patmore, Peter George, author, 1786-1855
Patmore, Thomas, divine, 1531
Paton, Andrew Archibald, 'The Modern Syrians,' 1874
Paton or Patton, David, Scottish portrait and miniature painter, fl. 1650
Paton, George, antiquary, 1722-1807
Paton, James, Bishop of Dunkeld, 1571
Paton, John, Covenanter, 1684
Paton, John Stafford, C.B., general, 1821-1889
Paton, Mary Ann, vocalist, 1802-1854
Paton, Richard, painter and engraver, b. 1720
Patricius, senior, tutor to St. Patrick. See Patrick, St.
Patrick, St., patron saint of Ireland, 372-464
Patrick, Archbishop of Dublin, 1084
Patrick, Bishop of Limerick, 1140
Patrick, —, barometer maker, fl. 1705
Patrick, John, divine, fl. 1559
Patrick, John, writer on the Psalms, 1695
Patrick, Richard, divine, 1770-1815
Patrick, Samuel, philologist, 1748
Patrick, Simon, translator, 1602
Patrick, Symon, Bishop of Ely, 1626-1707
Pattrington, Stephen, Bishop of St. David's and Chichester, 1417
Patten, George, painter, 1801-1865
Patten, John Wilson, Baron Winmarleigh, 1802-1892. See Wilson-Patten.

Patten, Robert, divine and author, fl. 1715
Patten, Thomas, divine and religious writer, 1790
Patten or Patin, William, writer, fl. 1548-1575
Patterson, Matthew, physician and author, fl. 1623
Patterson, John Brown, Scottish divine, 1804-1835
Patterson, Robert, naturalist, 1802-1873
Patterson, Robert Hogarth, miscellaneous writer, 1821-1886
Patteson, Sir John, judge, 1790-1881
Patteson, John Coleridge, Bishop of Melanesia, 1827-1871
Patti, Carlotta, vocalist, 1859
Pattinson, Hugh Lee, metallurgist, 1798-1858
Pattison, Dora, "Sister Dora," 1832-1878
Pattison, Granville Sharpe, anatomist, 1792-1851
Pattison, Mark, Rector of Lincoln College, Oxford, 1813-1884
Pattison, Samuel Rowles, botanist, 1785*-1805
Pattison, William, poet, 1706-1727
Patton, Charles, sailor and author, 1741-1837
Patton, George, Lord Glenalmond, Scottish judge, 1803-1869
Patton, Philip, admiral, 1738-1817
Patton, Robert, 'Asiatic Monarchies,' fl. 1801
Pattrick, George, divine, 1746-1800
Pattynson, Thomas, scholar, fl. 1544
Patus, Richard, Bishop of Worcester, 1559. See Pates.
Paul, Abbot of St. Albans, 1063
Paul, Earl of Orkney, fl. 1066-1100
Paul, George, author of 'The Antichristian Opera,' fl. 1775
Paul, Sir George Onesiphorus, author, 1774-1830
Paul, Mrs. Howard, actress, 1879
Paul, J. S., mezzotinto engraver, fl. 1760
Paul, John, legal writer, fl. 1785
Paul, Sir John Dean, banker, 1802-1868
Paul, Sir Onesiphorus, woollen-cloth manufacturer, 1705-1774
Paul, Robert, engraver, fl. 1762
Paul, Robert Bateman, divine and author, 1798-1877
Paul, William de, Bishop of Meath, 1349
Paul or Paule, William, Bishop of Oxford, 1665
Paul, William, divine and Jacobite, 1716*
Pauden, Thomas, 'Autobiography,' fl. 1660
Paule, Sir George, 'Life of Whitgift,' fl. 1612
Paulet, Sir Amys, soldier, 1583
Paulet, Sir Amys, guardian of Mary, Queen of Scots, 1588
Paulet, Charles, 1st Duke of Bolton, 1699
Paulet, Charles, 2nd Duke of Bolton, 1722
Paulet, Charles, 3rd Duke of Bolton, 1686-1754
Paulet, Sir George, Governor of Derry, fl. 1693
Paulet, Harry, sailor, 1804
Paulet, Sir Hugh, Governor of Jersey, 1571
Paulet, John, soldier, 1356
Paulet, Sir John, K.B., soldier, fl. 1497
Paulet, John, 1st Baron Paulet, 1619
Paulet, John, 2nd Baron Paulet, 1646-1665
Paulet, John, 5th Marquis of Winchester, 1598-1674
Paulet, John, 1st Earl Paulet, 1663-1743
Paulet, William, Marquis of Winchester, Lord Treasurer, 1476-1572
Paulet, William, 3rd Marquis of Winchester, 1598
Pauling, Robert, Mayor of Oxford, fl. 1679
Paulinus, Archbishop of York, 644
Pauli, James, politician, fl. 1770-1807
Paulton, Abraham Walter, journalist, 1812-1876
Paulus, St., "S. Pol de Léon in Britanny," 573*
Paucefnor, Geoffrey de, Steward of the Household to King John, fl. 1210
Paunton, James de, judge, 1276
Pauper, Herbert, Bishop of Salisbury, 1217
Pauper, Roger, judge, 1135
Pavy, Hugh, Bishop of St. David's, 1496
Pawl Hen, Welsh saint, fl. 550
Pawson, John, Methodist preacher, 1737-1806
Paxton, Charles, Commissioner at Boston, 1704-1788
Paxton, George, 'Illustrations of Scripture,' 1762-1837
Paxton, James, surgical writer, fl. 1834
Paxton, John, portrait painter, 1780
Paxton, Sir Joseph, landscape gardener, 1803-1885
Paxton, Nicholas, solicitor to the Treasury, fl. 1742
Paxton, Peter, pamphleteer, 1701
Paxton, Stephen, musical composer, 18th cent.
Paxton, William, violinist and composer, 18th cent.
Paye, or Page, Harry, naval commander, fl. 1400-1406
Paye, Richard Morton, subject painter, 1821
Payne, Abraham, Royalist, b. 1616
Payne, George, Congregationalist, 1850*
Payne, George, patron of the turf, 1803-1878
Payne, Isaac, Quaker, fl. 1805
Payne, John, Bishop of Meath, 1506
Payne, John, designer and engraver, 1608-1648
Payne, John, judge, fl. 1763
Payne, John, author, fl. 1790
Payne, John Howard, dramatist and miscellaneous writer, 1792-1853
Payne, John Willett, rear-admiral, 1752-1803
Payne, Joseph, educational writer, 1808-1876
Payne, Nevill, author, fl. 1670
Payne, Peter, controversialist, 1455
Payne, Sir Peter, politician, 1763-1843
Payne, Sir Ralph, Lord Livingston, 1807
Payne, Robert, 'Brief Description of Ireland,' fl. 1589
Payne, Robert, mathematician, b. 1596
Payne, Roger, bookbinder, 1797
Payne, Thomas, bibliographer, 1717-1799
Payne, William, D.D., controversialist, 1696
Payne, William, water-colour painter, fl. 1800
Paynel, Nicholas, divine and mathematician, fl. 1530*
Paynell or Parnell, Thomas, royal chaplain, 1538
Paynter, David William, miscellaneous writer, 1791-1823
Payson, William, Rector of Exeter College, Oxford, 1716
Payson, Edward, divine and author in America, 1657-1732
Payson, Phillips, divine and author, 1704-1778

SALE.

In a collection of poetry and dramatic literature, principally of the sixteenth and seventeenth centuries, sold by Messrs. Sotheby, Wilkinson & Hodge on the 12th and 13th inst., R. Cruikshank's Illustrations of Cumberland's British Theatre realized 10*l.* 15*s.* Dickens's Pickwick, with the Bust and other

illustrations, first edition, 29l.; Sketches by Boz, first edition, 30l. 10s.; Sketches of Young Ladies, Young Gentlemen, and Young Couples, first editions, 8l. 17s. 6d.; first editions of Joseph Grimaldi, Humphrey's Clock, and Picnic Papers, 5l. 5s., 10l., and 4l. 15s.; Christmas Books, 10l. Gascoigne's Works, 10l. 10s. Heywood's Golden, Silver, Brazen, and Iron Ages, 14l. 11s. Huth's Reprints, 13l. 15s. Ingoldsby Legends, first edition, 25l. Jonson's Sejanus, first edition, 10l. 10s. Marlowe's Tamberlane, 17l.; Rich Jew of Malta, 5l. Marston's Malcontent, first edition, 7l. 5s. Mirror for Magistrates, 5l. Molière, Le Sicilien, first edition, 11l. Various Old Plays, 11l. 6s. Shakespeare's Plays, by Boydell, illustrated, 61l.; J. P. Collier's Quarto Edition, 18l. 18s. Spenser Society's Publications, 10l.

HIEROGLYPHIC BIBLES.

DURING the last quarter of the eighteenth century and the first thirty years or so of the present "Hieroglyphic Bibles," designed "for the amusement of Youth, to familiarize tender Age, in a pleasing and diverting Manner, with early Ideas of the Holy Scriptures," were much in vogue; but, large as the impressions must have been—one version, issued by T. Hodgson, with some of the cuts by Bewick, went through twenty editions between 1781 and 1812—examples of this kind of literary curiosity are now of considerable rarity. The British Museum possesses copies of four editions of Hodgson's version, viz., second edition, 1784; third edition, 1785; fourth edition, 1786; sixth edition, 1788; besides a different work, 1794, and two chap-book versions. The Mitchell Library, Glasgow, has one chap-book version, printed at York, and part of another, printed by James Catnach, of Seven Dials, and eke of ballad-mongering celebrity. There is not a single example in the Bodleian, or university or cathedral libraries.

Children's books are indeed apt to disappear, probably through most of the copies having been literally *thumbed out of existence*. One, in the chap-book form, now before me, wants several leaves at the beginning and the end; the remaining leaves are fearfully dog-eared; and on the inside of the home-made marbled-paper cover the former child-owner's name is scrawled, with the date "July 11th, 1828," and again her name appears in an elegant hand, together with the names of two sisters and their address, in "Pudding Lane, Lower Thames Street."

A Dutch work, 'De Kleine Print - Bybel,' &c., printed at Amsterdam, 1736, seems to be the prototype of our English hieroglyphic Bibles. This book comprises a series of 150 copperplate engravings, illustrating passages of Scripture by means of figures or designs—as, for instance, the figure of an arm, a hand, an eye, an ear, an axe, a horse, an ox, and so forth—in place of the words. The passages are selected from the Old and New Testaments and the Apocrypha. A much later edition of this work, Amsterdam, 1793, is in the British Museum. Though I have called it the prototype of similar English works, yet on the title-page it is said to be "uit de Hoogduitsche in de Hollandschetaal overgezet."

I have been recently making inquiries in many quarters as to versions and editions of hieroglyphic Bibles, and now begin to think that my only chances of success lie in private collections of rare and curious books. "If this should meet the eye" of any collector possessing original examples of this class of works, and he would kindly communicate particulars of them to me, directed to my good friend Mr. F. T. Barrett, Chief Librarian, Mitchell Library, Glasgow, though I can hardly promise that "he will hear of something to his advantage," yet I can say he would oblige me infinitely.

W. A. CLOUSTON.

THE SPRING PUBLISHING SEASON.

MESSRS. METHUEN'S announcements are as follows:—"John Ruskin: his Life and Work," by Mr. W. G. Collingwood;—"The Founders of Old Testament Criticism," by Canon T. K. Cheyne;—"Thomas Chalmers: a Biography," by Mrs. Oliphant;—"Verses by the Way," by J. D. Hosken;—a new edition of 'Practical Fly-Fishing,' by Mr. John Beever, with a memoir of the author by Mr. W. G. Collingwood;—in the "University Extension Series": 'Agricultural Botany,' by Mr. M. C. Potter; 'Guelfs and Ghibellines, 1250-1409,' by Mr. Oscar Browning; 'Electrical Science,' by Mr. George J. Burch; and 'The Chemistry of Fire,' by Mr. M. M. Pattison Muir;—in the "Social Questions Series": 'Women's Work,' by Lady Dilke, Miss Beilley, and Miss Abraham; and 'Back to the Land,' by Mr. Harold E. Moore;—also the following novels: 'Mrs. Curgenven of Curgenven,' by Mr. Baring-Gould; 'Dodo,' by Mr. E. F. Benson; 'Mrs. Falchion,' by Mr. Gilbert Parker; 'Jaco Treloar,' by Mr. J. H. Pearce; and 'A Change of Air,' by Anthony Hope.

MR. J. A. SYMONDS.

A TELEGRAM in Thursday's *Times* brought the sad news of the decease of Mr. J. A. Symonds at Rome upon Wednesday, after only two days' illness.

A son of Dr. Symonds, the well-known Bristol physician, he was born in 1840, and was educated at Harrow and at Balliol College, Oxford. He gained the Newdigate in 1860 and the English Essay Prize in 1863, having been elected in 1862 to a fellowship at Magdalen. He did not retain his fellowship long, for in 1864 he married Miss C. J. North, a younger sister of Miss Marianne North, the well-known painter of flowers, whose 'Recollections of a Happy Life' have been generally read and admired. In 1871 he edited a volume of essays by his father, who died in that year, and in 1872 he performed the same service to the miscellaneous works of Prof. Conington. In 1872 he also published an 'Introduction to the Study of Dante,' founded, if we remember right, on some lectures he had delivered at Clifton. In 1873 followed the first volume of his 'Studies of the Greek Poets,' reprinted from the magazines.

For some years Mr. Symonds's health had been declining, and he had visited many places in search of a suitable climate, but without perceptible benefit. At last, in 1876, he was recommended to try the effect of a winter among the Alpine snows. He had been on his way to Egypt, and had stopped at Lyons too ill to continue his journey, and arrived at Davos in a state of extreme prostration. In the still, dry air of that valley he rallied wonderfully, and, regaining strength and activity in a marvellous degree, he henceforth passed the greater part of the year at Davos Platz, where he purchased land and built himself a house. An article he wrote upon Davos in one of the magazines attracted to the spot a number of his countrymen whose lungs were affected, and the village became crowded with large hotels for their reception. It may be questioned whether, when Mr. Symonds saw the smoke of the huge hotels obscuring the still atmosphere, and above all a railway creeping up the Prätigau, he did not somewhat repent of having told all the world of the health-restoring qualities of his chosen retreat. He was much opposed to the railway, but he could not persuade the peasantry of the Grisons to be of his way of thinking.

Mr. Symonds's literary career was greatly influenced by his residence in the Alps. A life of seclusion during the greater part of the year afforded him abundant leisure, and the tireless activity of his intellect and his extreme facility in writing led him to bring out volume after volume with a speed extraordinary in a man who was writing not for money, but for fame,

and who always tried to do his best. Since the first volume of his work on the Renaissance appeared in 1875, his contributions to literature (and hardly any of them could be termed ephemeral) have grown till they form a long list, and his productiveness appeared to increase rather than diminish as time went on. At the same time this singular rapidity in publication was undoubtedly injurious. Even a man so accomplished as Mr. Symonds, so able a stylist and so full of knowledge, would have done work of more enduring quality had he concentrated himself more completely on some *magnum opus*, and spent more time on preparation. His banishment to Davos was also hurtful to him in another way. He possessed an excellent library, and in spring, when the snows began to melt, he used to descend into Italy and work in the archives; but it was impossible for him to resort to original sources with the ease of those whose health is more robust, and he was unable to keep himself quite abreast of what other workers were doing, that is to say, acquainted with the scattered articles or dissertations which the industry of scholars throughout Europe brings out. Only a man who has constant access to a great library which receives the learned periodicals of various countries can hope to do that.

This is hardly the time to criticize Mr. Symonds's writing. It may suffice to say that he has exercised a large influence over the younger generation, and that his influence has been for good. His knowledge was great, his aspirations were generous, and his perception keen. On the other hand, he had a passion for novelty which occasionally obscured his judgment; he wished always to belong to the advanced guard in matters of literary criticism—an excellent wish, but one that led him more than once into quagmires. As a man he was charming: an admirable talker, full of wit, vivacity, and information, anxious always to set his company at their ease, and to give them of his best. He was very fond of society, and his company was much sought after; indeed, when he visited London he used to linger in our fickle climate longer than was altogether prudent for an invalid. It is sad to think that we shall never see him again.

Literary Gossip.

MR. J. A. SYMONDS had recently been engaged on new editions of his 'Studies of the Greek Poets' and 'Introduction to the Study of Dante,' the last sheets of which had been returned for press within the last few days. Mr. Symonds seemed to have taken special interest in the former, to which he had added a translation (the first complete one, he called it, in English) of the lately discovered fragments of Herondas. He had also added other renderings from the Greek poets. Messrs. A. & C. Black are to be the publishers.

THE Department of MSS. at the British Museum has just acquired the interesting volume of Keats's autographs which was discovered in Melbourne about two years ago, and described in a letter, published in our columns on the 23rd of August, 1891, by its then owner, Prof. Jenks. Its autograph contents consist of an early draft of 'Isabella,' including two stanzas subsequently erased, and what is, apparently, the absolutely first draft, full of erasures and corrections, of 'The Eve of St. Mark.' A number of other poems are copied in a lady's hand, apparently that of the poet's sister-in-law, Mrs. George Keats. On the fly-leaf is written the name of George

Keats, with the date 1820, showing that the book was his property, having no doubt been given him by his brother on the occasion of his brief visit to England in the spring of that year.

THE REV. DR. COX contributes to the May number of the *Fortnightly Review* an article on 'Justices of the Peace and Lord Lieutenants,' wherein he tries to show from Quarter Session documents the recent date of the interference of the Lieutenant with the magistracy.

'VALETE; TENNYSON AND OTHER MEMORIAL POEMS,' a new volume by the Rev. H. D. Rawnsley, of Keswick, which will be published by Messrs. James MacLehose & Sons, of Glasgow, consists mainly of "In Memoriam" sonnets, a number of which have special reference to the late Lord Tennyson. The same publishers will issue immediately a volume of selections from the poems of Mr. Walter C. Smith, author of 'Obrig Grange,' who is the Moderator elect of the Assembly of the Free Church of Scotland, which this year celebrates its jubilee.

COLLECTORS of Thackeray's writings will have an opportunity on Thursday next (April 27th) of competing for some curious volumes, hitherto almost completely unknown, which contain some interesting specimens of the great novelist's minor papers. The books in question, which will be sold at Sotheby's, are three volumes of *Britannia: a Weekly Journal of News, Politics, and Literature*, printed in the years 1840, 1841, and 1842. Attention was first called to the fact that Thackeray had contributed to this periodical by Mr. C. P. Johnson, who brought the first article in the volume for 1840 before the members of the "Sette of Odd Volumes" in 1891, and printed an abstract in the *Athenæum*, May, 1891. He met with this copy of the *Britannia* in the British Museum, and thought it might be the only copy now in existence. The other articles in that volume and in the later ones he had not then, but has since discovered. These three volumes contain at least five original articles signed "M. A. Titmarsh," which have never been reprinted, and do not seem to have been recorded in any bibliography of Thackeray's writings. They are entitled as follows:—

- Loose Sketches. Part I., Reading a Poem, Part I.
- " " Part II., Reading a Poem, Part II.
- " " St. Philip's Day at Paris.
- " " Shrove Tuesday in Paris.
- " " Rolandseck.

MESSRS. SOTHEY, in calling particular attention to this most interesting find, also point out that in the December number for 1840 there appears a long notice of the Napoleon funeral in Paris, consisting of four pages, which might easily have been written by Thackeray, who may have been acting as Paris correspondent for this paper at that period. If so, then the other foreign articles would be from the same pen. They add:—

"It should be remembered, in order to strengthen this hypothesis, that the original title of the 'Second Funeral' is inscribed as from M. A. Titmarsh in Paris to Miss Smith, London; and also the poem of the 'Chronicle of the Drum' is known to have been written in Paris in 1841."

It is to be hoped that these interesting volumes may be secured by some one who will be able to inform the world how much may fairly be considered as specimens of Thackeray's early writings.

THE annual meeting of the Chetham Society will take place on Friday week in the Audit Room of Chetham's Hospital, Manchester.

MESSRS. SAMPSON LOW & Co. have in preparation a new issue of Mr. Hardy's Wessex novels. They will be similar in binding to the edition of Mr. William Black's novels. There will be eight volumes issued; the first, 'Far from the Madding Crowd,' will contain as a frontispiece an entirely new photogravure portrait of Mr. Hardy. The same firm are also contemplating uniform editions with the above of Mr. Blackmore's novels and Mr. W. Clark Russell's sea stories.

MR. T. FISHER UNWIN will publish shortly a volume on 'Old-World Scotland,' by Mr. T. F. Henderson, consisting chiefly of sketches of ancient Scottish customs and manners, most of which have appeared in the *National Observer*. An unpublished paper, shedding new light on the murder of Darnley, will be added.

MR. C. WARNER writes:—

"In the review of 'Chambers's Encyclopædia' in the *Athenæum* of April 1st, p. 402, it is said that 'the beautiful phenomenon of the reflected rainbow can only be seen in this country on the glass-like face of the Ouse, or on the smooth sands of Norfolk when they are covered with a thin surface of sea-water.' I have a very distinct recollection of a most striking instance of this beautiful phenomenon in the Menai Straits, on September 19th, 1872, when crossing from the Bangor to the Anglesey side. The note in my diary is: 'Glorious double rainbow spanning the Straits, over the woods on the Anglesey side to Penryn Wharf, reflected in the water.' The weather was unsettled. On the day before I had been compelled to give up the ascent of the Trifaen, and was caught in a fierce gale. Two days afterwards, after a heavy storm, the Fawn and other hills were covered with snow, and presented a winter scene on September 21st."

Notes and Queries will next week commence a bibliography of the writings of the Earl of Beaconsfield. The first instalment dates from 1820.

A CORRESPONDENT writes:—

"Thursday in last week was Graduation Day in Edinburgh University. Two distinguishing differences mark this out from previous similar events. This is the last year of the strictly limited course that has hitherto been necessary for graduation in arts—Latin, Greek, mathematics, physics, mental and moral philosophy, and English literature. The new and more elastic system was explained in an interesting address by Prof. Butcher. He said that a mathematical friend had made for him the calculation that the number of possible ways of taking a degree under the new dispensation was not fewer than 25,300. The validity and sacredness of the hitherto perfect seven may, therefore, now be contested. The other distinction is that among the number of those who took the M.A. degree were eight women. This was made possible the first year of the opening of the university to women only by retrospective recognition having been granted to those women who had qualified themselves in the women's university classes. The women have done well this year: 122 have matriculated, and 57 of these undergraduates have shared in class distinctions. The Graduation Day was, however, their most solid recognition."

their most solid recognition."

MR. JOSEPH HATTON's new novel, 'Under the Great Seal,' which will be published on the 1st of May by Messrs. Hutchinson, opens in Newfoundland with a series of pictures of maladministration on the part of the home Government.

MRS. FRANK EVANS, wife of the member for Southampton, has written a book on the legends of Africa, which will be shortly issued by Messrs. Cassell & Co. under the title of 'Some Legendary Landmarks of Africa.'

MR. ELLIOT STOCK announces a verbatim reprint of Walker's 'True Account of the Siege of Derry.' The volume will be a small quarto, and will be accompanied by original documents, historical references, and notes concerning the events of 1689, by Canon Dwyer, and will be illustrated by facsimiles, views, maps, &c.

MR. C. S. JEFFERIES writes from San-forth, Highdale Road, Clevedon:—

"I see in the *Athenæum* for April 8th a copy of Lander's 'Simonidea' described as unique. I consider it rare. My copy is in boards, uncut, 12mo., Bath, 1806. If your correspondent wishes to hear further about it, I shall be pleased to give him further particulars, as I am very fond of curious books."

MESSRS. ELKIN MATHEWS & JOHN LANE have arranged to issue Mr. G. A. Greene's 'Italian Lyrists of To-day,' translations in the original metres from the Italian of Carducci, Stecchetti, D'Annunzio, and about twenty other living writers, with bibliographical and biographical notes and an introduction. The publishers would be glad to hear of similar anthologies for other countries.

THE deaths are announced of Father H. J. Coleridge, the editor, for some years, of the *Month*, and author of several devotional works; of M. Ch. Bigot, a well-known French *littérateur*, a considerable authority on educational matters; of M. Xavier Mossmann, Keeper of the Archives at Colmar and a noted antiquary; and of Mr. Cargill Guthrie, chief librarian of the Free Library, Dundee. He was the author of a poem entitled 'Village Scenes,' which ran through several editions, and made other contributions to literature.

THE Bishop of Colchester is going to publish through Mr. Elliot Stock a work entitled 'The Old Testament and the New Criticism.'

THE forty-second Congress of German Philologen und Schulmänner will assemble next month at Vienna, from the 24th to the 27th inclusive. Foreign philologists have always been welcome at these congresses, and this time the philologists of non-German nationality residing in Austria-Hungary have been specially invited to attend.

MADAME BLANC-BENTZON, who has done much to popularize recent English and American literature in France, has an article in the current number of the *Revue des deux Mondes* on 'Les Romanciers du Sud en Amérique.' She deals with Mr. Thomas Nelson Page (not quite correctly described as "un jeune écrivain"), and Miss Grace King, author of 'Monsieur Motte,' whom she finds worthy

of "a European success"—in other words, of being translated into French.

THE Hegelian philosopher and poet, Dr. Karl Werder, born at Berlin in 1806, died in his native city on the 10th inst. Prof. Werder was chiefly famous for his lectures on Shakspeare, Lessing, and Schiller. He also made for himself a name in the Fatherland as a dramatist by a tragedy 'Columbus,' in two parts, the first part of which was acted as far back as 1847, in the presence of Frederick William IV. and a select audience. A few months ago a fragment of the drama was performed at Berlin in commemoration of the discovery of America.

THE Parliamentary Papers of the week include the Fortieth Report of the Charity Commissioners for England and Wales (8d.); First Report of the Board of Trade under the Companies' Winding-Up Act (6d.); the Forty-fifth Report of the Ecclesiastical Commission, England (5d.); Abstract of the Accounts of the University of Aberdeen, 1892 (1d.); and Annual Statistical Report of the same University (1d.).

SCIENCE

ENTOMOLOGICAL LITERATURE.

The Fauna of British India, including Ceylon and Burma.—Moths. Vol. I. By G. F. Hampson. (Taylor & Francis.)—This publication is an important contribution to entomological literature. Exotic moths have long been studied and described, but their classification was somewhat obscure, many of their genera being ill defined and difficult of recognition, and even the principles on which their family groupings were based were often too elastic, if not positively inexact. The want was felt for a thorough revision and digest of what had already been done, combined with a clearer and more natural method of classification, so that the affinity and position of an unidentified moth could with some facility and certitude be obtained. Herein lies the merit of this book. The families are well defined, and a typical illustration of the larvæ is given; the genera are fully described and a species representative of each is figured, one side of which is drawn denuded of scales, so that the neurulation is clearly visible and the generic characters based on the structure of the wings can thus be fully apprehended, whilst, where necessary, sections of the head with the antennæ are also portrayed. The genus being thus rigidly diagnosed, the species found in the limits of the fauna treated are then enumerated and fully described. The work will not, however, be limited in its usefulness to Indian lepidopterists alone, as the student of Heterocera in any other part of the Old World could, by the additional aid of Mr. Kirby's catalogue now in course of publication, at least eliminate any genera to which his species did not belong, and thus more easily appreciate the position of others not found in the Indian region. Of course the last word is not yet said on insect classification, nor on the natural sequence of families and genera in any order. This awaits that total revolution of our ideas on the subject when insect embryology shall have been fully studied, and affinities and relationships really understood. Entomology is now conditioned by one era which will make the other possible. If our present classifications are empirical in principle, they are at least full in detail; and if our facts are badly marshalled, they are becoming sufficiently copious for the derivation of axioms in the future. Consequently we need not discuss whether the present arrangement of

families by Mr. Hampson will be universally followed, nor is the question in a faunistic work of so much moment as whether the characters of these families are clearly appreciable and facile in recognition. A point on which there will be much more difference of opinion exists in the author's synthetical views of specific characters. Many of the proposed species of other lepidopterists have been relegated as synonyms of earlier described species, and doubtless in most cases with good judgment; but unfortunately these have not been differentiated as varieties, which may eventually lead to much confusion by analytical workers redescribing these varietal forms. This is the weak spot in Mr. Hampson's work. His judgment is most probably right; but converts are more easily made by argument than by dogma, though the first may imply potentiality of error and the last may represent a concrete fact. Again, the recognition and enumeration of varieties—as such—is one of the strongholds of Darwinism, while, on the other hand, characters are often discovered which elevate what are called varieties to what is designated specific rank. The illustrations are admirable, and show the beauty of the new "process block" system over the old and often harsh woodcut.

An Account of British Flies (Diptera). By Fred. V. Theobald, F.E.S. (Stock.)—"The reason I undertook to publish this book was the almost total absence of any treatise in English upon this much neglected order of insects." This is the opening sentence of the author's preface, and refers to a condition of entomological literature which he has now done much to remove by the issue of his first volume on the subject. Chap. ii. is devoted to an excellent résumé of the earliest work done in entomology, with a description of some of the ancient classifications proposed for insects. "Several hundreds of years B.C. insects had attracted the study of the philosophers, but as all the works were burnt in the libraries, we are comparatively in the dark upon the subject, prior to the time when the great naturalist, Aristotle, wrote." But in the writings of Aristotle there is reference to earlier work, whilst Pliny records that Hippocrates in the eightieth Olympiad (fifth century B.C.) also wrote on insects. Subsequently, both in Greece and Rome, insects received attention, and amongst other writers may be mentioned Democritus, Meander of Heracles, Virgil, Fabianus, Pliny, and M. Varro. This chapter is full of information, showing how even entomology is enriched and embellished by classical and literary research, and serving to indicate the number of interesting by-paths that can be followed to render the science more attractive whilst not less instructive. A similar excursus would also serve to relieve the vacuity of some presidential addresses. After an examination of the different systems of classification proposed for the Diptera, Mr. Theobald elects to follow that of Brauer as enunciated by Verrall. We are also glad to see that all the available information is incorporated as to the life-histories of some of the species. This is especially evident in the account given of the destructive Hessian fly (*Cecidomyia destructor*, Say), which not only contains a complete account of the species from the egg to the perfect insect, but also includes the recent observations of Miss Ormerod and Mr. Enock, the list of its parasites as studied by Lindeman and Riley, and a recapitulation of the remedies proposed to avert its attacks. We commend this portion of the book very heartily to the attention of agriculturists. The illustrations are very clear and well selected; the author has apparently investigated all sides of his subject, and the book should therefore hold a rather high position amongst our present and ever-increasing manuals on British entomology.

ASTRONOMICAL NOTES.

FROM the telegraphic reports which have been received of the solar eclipse on the 16th inst., it would seem that the weather was all that could be desired in South America, but somewhat less favourable in Africa. M. Bigourdan's observations in Senegal were much interfered with by mist and cloud; but Prof. Thorpe and M. Deslandres, with their respective parties, obtained good observations and photographs at Fundium (the weather there being fine with only a very slight haze) in another part of that country. Mr. Albert Taylor and his assistant also obtained several photographs of the eclipsed sun at their station on the Brazilian coast; and most of the American astronomers, located more to the south-west, were also successful, though it is too early yet to speak of their results. The weather appears to have been very clear in Southern Europe and on the Algerian coast, over all which a partial eclipse was visible.

The editorship of the *Observatory* has passed into the hands of Messrs. Lewis and Hollis, of the Royal Observatory, Greenwich, Mr. Turner stating, in an editorial note to the April number, that both Dr. Common and himself find that the calls upon their time necessitate their withdrawal, though his own name will remain connected with the magazine for the present.

The *Rapport annuel sur l'État de l'Observatoire de Paris pour l'Année 1892* was presented to the Council of the Observatory by the new Director, M. Tisserand, on January 14th last, and has since been published. After paying a well-deserved tribute to the memory of his predecessor, the late Admiral Mouchez (whose incessant activity there, during the period of fourteen years which had elapsed since he succeeded Le Verrier in 1878, had been highly beneficial to astronomical science), he makes the gratifying announcement that he has been also elected to succeed him as president of the permanent committee for the execution of the great photographic chart of the heavens. The meridian observations of the sun, moon, and planets have been carried on at the Paris Observatory during the past year with accustomed regularity; the stars observed have been chiefly those of which the places in Lalande's catalogue still required revision. The great equatorial *coudé* has undergone a minute examination by M. Lowy respecting its optical qualities and the possibility of still further improving these, which seems likely to be productive of results; the small one has been employed by M. Puiseux in the observation of double stars. The other equatorials have been principally devoted to the observation of comets; though M. Bigourdan (who left Paris at the end of November on an expedition to observe the total eclipse of Sunday last in Senegal) also obtained a considerable number of observations of double stars and of nebulae. MM. Paul and Prosper Henry have been occupied almost exclusively on the great photographic chart and catalogue, 82 clichés having been obtained for the former and 173 for the latter; they have, however, also taken some photographs of the Nova Aurigæ, and one of Holmes's comet. The department of astronomical spectroscopy, which was started in 1890, has now passed from the initial stage of organization, and in the hands of M. Deslandres some valuable results have been obtained, both solar and stellar.

The March and April numbers of *Knowledge* contain two highly interesting articles by the editor, Mr. Ranyard, on the η Argus nebula, with reproductions of photographs of that remarkable object (which appears to have been first noticed by Lacaille in 1751) by Mr. Russell and Dr. Gill, and also of Sir John Herschel's elaborate drawing of the same, made when at the Cape between 1834 and 1837. The question

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is of great importance (but apparently not very easy to determine) whether any changes have occurred in the nebula during the period of nearly sixty years which has elapsed since the date of this drawing. Other observers have called attention to what they have believed to be such, but Mr. Ranyard remarks, "It seems to me that their drawings differ as much amongst themselves as Sir John Herschel's drawing differs from the photographs." Several similarities between these are seen on closer inspection which are not patent to a casual view; but a very striking difference is manifested in the case of a curious trident-shaped structure (with a curved portion likened to a swan's neck) shown near the centre of the drawing (south following the famous "keyhole"), to which there is no corresponding nebulosity on the photographs.

SOCIETIES.

GEOLOGICAL.—April 12.—Mr. W. H. Hudleston, President, in the chair.—Mr. E. Evans was elected a Fellow.—The following communications were read: 'On some Palaeozoic Ostracoda from Westmoreland,' and 'On some Palaeozoic Ostracoda from the Girvan District in Ayrshire,' by Prof. T. R. Jones; 'On the Dwindling and Disappearance of Limestones,' by Mr. F. Rutley; and 'On some Bryozoa from the Inferior Oolite of Shipton Gorge, Dorset,' Part II, by Mr. E. A. Walford.

ASIATIC.—April 11.—Sir R. West in the chair.—Prof. M. Tchérax read a paper on 'Saïat Nova (poète populaire arménien du Caucase),' his life and his poetry. He began by showing that the upper classes of Armenian society have a strong bent towards Hellenic or European culture, the lower classes—from whom are sprung the popular poets—towards Persian or Asiatic culture. He affirmed that the Armenian race is well endowed with the gift of poetry, and that its troubadours sing in Armenian as well as in Turkish, Persian, or Georgian. As everything amongst them is oral, their poetry seldom passes to their posterity. They have as their patron saint St. John the Baptist (Sourp Garabed), and go on pilgrimages to his convent at Moush, whither go also acrobats and athletes. The lecturer thinks that this is only a Christian name substituted for that of some pagan divinity, probably Yabakn (Hercules), who was formerly worshipped in that district. These bards are generally blind and illiterate, but they possess a wonderful memory, know both the Bible and the Koran, and dispute in verse with Mohammedan troubadours. The lecturer gave curious details about these discussions between the popular poets, in which the vanquished is obliged to surrender to the victor his *saz*, a kind of mandolin. As for Saïat Nova, he was born about 1712 at Tiflis, and renounced his profession of a weaver in order to devote himself to music and poetry. From 1742 to 1759 he charmed his fellow countrymen with his poems, and became the favourite singer of Héraclé II., King of Georgia, the court and nobility. At the death of his wife he became a monk, but returned to Tiflis in order to send his four children to a safe place of refuge during the invasion of Mahmed Khan. The Persians found him praying in the Armenian cathedral, and gave him the choice of embracing Islamism or of death. The monk, who was then eighty-five, refused to renounce Christianity and was slain by the barbarians. His best poems were those in Georgian composed for the royal court, none of which is extant. Fortunately he had inscribed in one book 115 of his Turkish, and 46 of his Armenian songs, and the latter were published in Moscow in 1852. Prof. Tchérax read four of these didactic and erotic poems, translated for the first time. He also recited in Armenian the beautiful lines addressed by the poet to his violin.

ARCHÆOLOGICAL INSTITUTE.—April 12.—Mr. E. Green in the chair.—Rear-Admiral Tremlett exhibited and presented plans of a dolmen at Locmariaquer cleared out and restored last autumn by M. Mahé and himself. The plan of the dolmen is exceptional, there being only one of the same class at Auray. It is nearly one hundred feet in length, and some of the menhirs are sculptured.—Mr. J. L. André read a paper 'On Symbolic Numbers and Geometrical Figures,' in which he commented on the extensive use of emblematic numerals and signs in past ages in literature, religion, superstition, and in the plans and details of buildings. Various instances of the employment of the mystic numbers three, seven, and twelve were noticed, and quotations from poets and other writers cited. Mr. André also exhibited various drawings and plans in illus-

tration of his paper.—Messrs. Brown, Micklethwaite, and Green took part in the discussion which followed.

STATISTICAL.—April 18.—A paper was read by Mr. A. Sauerbeck 'On Prices of Commodities during the last Seven Years.'

ENTOMOLOGICAL.—April 12.—Mr. F. Merrifield, V.P., in the chair.—Sir J. T. D. Llewellyn, Bart., exhibited a number of specimens of Lepidoptera, Coleoptera, and Hymenoptera, all caught in Glamorganshire. The Lepidoptera included two remarkable varieties of *Vanessa io*, from which the usual eye-like spots in the hind wings were absent; varieties of *Arctia menthastris*; a long series of melanic and other forms of *Boarmia repandata* and *Tephrosia crepuscularia*; and bleached forms of *Geometra papilionaria*. The Coleoptera included specimens of *Prionus coriarius*, *Pyrochroa coccinea*, *Othiorhynchus sulcatus*, and *Astynomus adilis*, a large species of Longicornia, which Sir J. Llewellyn stated had been handed to him by colliers, who obtained them from the wooden props used in the coal mines, made out of timber imported from the Baltic.—Mr. Merrifield, Dr. Sharp, and Mr. Stevens made some remarks on the specimens.—Sir J. T. D. Llewellyn inquired whether the name of the moth which had a sufficiently long proboscis to fertilize the large Madagascar species of Orchis, *Angraecum sesquipedale*, was known.—Mr. C. O. Waterhouse stated that the collections received at the British Museum from Madagascar had been examined with the view to the discovery of the species, but up to the present it had not been identified.—Mr. H. Goss exhibited, for Mr. F. W. P. Dennis, of Bahia, Brazil, several nests of trap-door spiders containing living specimens of the spider, and read a communication from Mr. Dennis on the subject. Several photographs of the nests and the spiders were also exhibited. It was stated that Mr. Dennis had found these nests at Bahia in one spot only in a cocoa-nut grove close by the sea.—Mr. McLachlan read a paper entitled 'On Species of Chrysopa observed in the Eastern Pyrenees; together with Descriptions of, and Notes on, New or Little-Known Palaearctic Forms of the Genus.' The author stated that the species referred to in this paper had been observed by him in the Eastern Pyrenees, in July, 1886, when staying with M. R. Oberthur. After alluding to the nature of the district and its capabilities from an entomological point of view, the paper concluded with descriptions of certain new Palaearctic species of the genus.—Dr. Sharp, who said that he was acquainted with the district, and Mr. Merrifield made some remarks on the paper.

PHILOLOGICAL.—April 14.—Mr. H. Bradley, V.P., in the chair.—Dr. K. Lentzner was elected a Member.—Dr. Murray gave his yearly report on the progress of the Society's 'New English Dictionary.' Good helpers, John Peto, W. N. Woods, G. A. Schruppf, had died. 27,000 slips had been sent in by Dr. Mynor, Messrs. Henderson, E. Peacock, J. T. Fowler, F. J. Furnival, J. H. Hooper, W. M. Kingsmill, C. Grey, J. Randall, W. Boyd, and W. P. Garrison, Miss Poynter, Miss E. Thompson, Mrs. Grey, &c. Thirty-seven readers had worked systematically, many others occasionally. The 'Dictionary' has a stock of nearly 5,000,000 quotations. They form the basis from which a search upwards has to be made for the earliest uses of words. The lists of 'Desiderata' have led to a supply of many of these by Messrs. Dixon, Wallis, Gillespie, &c. A large amount of sub-editing was done in 1892 by Messrs. Apperson, Mount, Wilson, Woods, Anderson, Bartlett, Bousfield, Brandreth, Lloyd, Lowenberg, Smallpiece, McClintock, Morris, Elworthy, Cook, Fewster, and Rule, Mrs. Warpy, Misses Brown and Thompson, &c. Sixteen have work in hand now; 13 have stopped. Fresh sub-editors are wanted for parts of I, K, M, N, O, P, R, T, W. Of vol. iii. part ii. Mr. Bradley has finished E (144 pages), and has in proof 56 pages of F. Of vol. ii. Dr. Murray has finished part vii., which ends with 'crouchingly,' and has 40 pages of part viii. in type, besides having sent in six weeks' copy in advance of the compositors, up to 'curator.' The slips for C were 160 ft. high; only 4 ft. are now left to work through. A, B, C, and E, now printed, represent 393 pages of Webster's Dictionary out of the total of 1,538, so that more than a quarter of the work is done. C is as large as the ten small letters of the alphabet: J, K, N, Q, D, V, X, Y, Z, and nearly all O; E and F are each 1-24th of the alphabet. In part vii. are 7,540 words; 5,414 of them main words. Of the rest, 22 1-3rd are obsolete, 31-6th alien. Of 50 of our foreign words, 24 are not in the 'Stanford Dictionary': of the other 26, that dictionary had only 3 earlier quotations; we had 23 earlier than it. The 'counter-' words were difficult to shorten; they had to be classified. Condensation had been carried so far that room could be made for the latest information only by sacrificing

important and almost necessary prior details. In part vii. were many Teutonic *er-* words, several of them echoic. Dr. Murray then rapidly gave lists of the words most interesting from the point of history, etymology, and development of sense, especially "cross." He thanked Mr. Fitzward Hall, Mr. J. T. Fowler, and Mr. J. M. Dixon for reading proofs, and Profs. Sievers and P. Meyer for help in etymologies.—A unanimous vote of thanks was passed to Dr. Murray for the rare ability and devotion he has shown in his work for the Society's 'Dictionary.'

ANTHROPOLOGICAL INSTITUTE.—April 11.—Prof. A. Macalister, President, in the chair.—Mr. G. M. Atkinson exhibited a cranium and several metal ornaments found by Mr. A. M. Whitley and Dr. Jones in a grave at Birling, near Eastbourne, Sussex. The peculiar coffin-like shape of the skull seemed to point to its belonging to the early Saxon period, while the metal ornaments were assigned to the late Roman or immediately post-Roman age.—Mr. R. Duckworth read a paper on 'Two Skulls from Nagyr,' recently added to the Cambridge University collection. One of them is a female skull, and is remarkably dolichocephalic, the cephalic index being 69.94. The other skull is that of an adult male.—Prof. Macalister read a paper 'On Egyptian Mummies.' He described the manner in which they were prepared, the unguents used by the Egyptians, and the various cloths in which the mummies were rolled. He explained the difference between the Egyptian cloths and those manufactured in England at the present day, and said that the object of using so few threads in the weaving was for the purpose of saving time and trouble. The material at the same time was brought to a high state of perfection as a manufacture, and, indeed, might even compare with some of the finest linen productions at the present day. Specimens of cloth were exhibited, and the author stated, on the authority of a linen manufacturer, that there was only one specimen of linen manufacture in the United Kingdom which could be recognized as of similar structure to the Egyptian productions.—A paper 'On Damma Island and its Natives,' by Mr. F. W. B. Smith, was also read.

MATHEMATICAL.—April 13.—Mr. A. B. Kempe, President, in the chair.—Mr. T. S. Barrett was elected a Member, and Mr. T. R. Lee was admitted into the Society.—The Chairman mentioned that he had obtained permission from the Council, for reasons which he stated to the meeting, to alter the title of his paper, read at the January meeting, by substituting 'Sylvester-Clifford' in the place of 'Clifford' only.—The following communications were made:—'Toroidal Functions,' by Mr. Basset; 'Note on the Problem "to Inscribe in one of two given Triangles a Triangle similar to the other,"' by Mr. J. Griffiths; 'The Singularities of Wave-Surfaces,' by Mr. J. Larmor; and 'On a Problem of Conformal Representation,' by Prof. W. Burnside.—Several members took part in the discussions on the papers.

ARISTOTELIAN.—April 10.—Mr. S. H. Hodgson, President, in the chair.—A paper was read by Mr. C. C. J. Webb 'On John of Salisbury.' After a short account of John of Salisbury's life, it was suggested that this would lead us to expect from him such an 'Academic' philosophy as he in fact professed; and a comparison was instituted between his intellectual temperament and that of Francis Bacon. Attention was then drawn to the breadth and thoroughness of his literary culture; and it was shown that, in the sphere of philosophy, he was equally opposed to mere logic-chopping on the one hand, and to contempt of logical science on the other. His judicious attitude towards the controversies of his time, and his interest in the progress of logical studies, were illustrated by reference to his remarks on the question of "universals," and on the logical works of Aristotle, his abstract of which affords us our earliest evidence of the recovery of the entire 'Organon' by Western Christendom. The paper then passed to consider his work in political philosophy, and its connexion with the part played by him in the church- and state disputes of the twelfth century, concluding with a general review of his place in the history of culture, with especial notice of his attitude towards certain prevalent superstitions of his day.—The paper was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Society of Antiquaries, 2.—Anniversary.
- Institute of Actuaries, 7.—A Discussion of some Points in Life Assurance Administration in respect of which Divergence of Practice exists: a Plea for Uniformity, Mr. H. C. Threlton.
- Aristotelian, 8.—The Formation of Concepts, Mr. H. W. Hunt.
- Surveyors' Institution, 8.—Adjourned Discussion on 'Under-woods: their Growth and Utilization'; 'Recent Experience in Sewage Filtration considered in Relation to River Pollution,' Mr. R. F. Grantham.
- Society of Arts, 8.—Some Masters of Ornament, Lecture III., Mr. L. F. Day. (Cantor Lecture.)
- Geographical, 8j.—Journeys in French Indo-China, Hon. G. N. Curzon.

- TRIN. Royal Institution, 3.—'Symbolism in Ceremonies, Customs, and Art,' Dr. J. Macdonell.
 — Civil Engineers, 8.—Further Discussion on 'Steam-Engine Trials.'
 WED. Biblical Archaeology, 4.—'The Language and Writing of the Ancient Egyptians,' Lecture VI, Mr. F. le P. Renouf.
 — Geological, 8.—'Origin of the Crystalline Schists of the Malvern Hills,' Dr. C. Callaway; 'Supplementary Notes on the Metamorphic Rocks around the Ship Granite,' Messrs. A. Harker and J. E. Marr; 'Study of the Dykes of Hope, Idaho,' Mr. H. H. Wood.
 — Society of Arts, 8.—'The Optical Correction of Photographic Perspective,' Mr. H. Van der Weyde.
 THURS. Royal Institution, 3.—'The Atmosphere,' Prof. Dewar.
 — Royal, 4.
 — Society of Arts, 4.—'Indian Manufactures: their Present State and Prospects,' Sir J. Danvers.
 — Electrical Engineers, 8.—Continued Discussion on 'The Distribution of Power by Alternate-Current Motors.'
 — Society for the Encouragement of the Fine Arts.—Conversations.
 FRI. United Service Institution, 3.—'Photography of Flying Bullets by the Light of the Electric Spark,' Prof. C. V. Boys.
 — Physical, 5.—Discussion on 'Experiments on the Viscosity of Fluids'; 'Luminous Discharges in Electrodeless Vacuum Tubes,' Mr. E. C. Hinckley.
 — Civil Engineers, 7½.—'Fire Risks of Electric Lighting,' Mr. R. W. Handcock.
 — Royal Institution, 9.—'The Transmission of a Nervous Impulse,' Prof. F. Gotch.
 SAT. Royal Institution, 3.—'Applications of Electricity to Chemistry,' Mr. J. Swinburne. (Tyndall Lecture.)

Science Gossip.

MR. E. J. BLES has been appointed Director of the laboratory of the Marine Biological Association at Plymouth. Under a new regulation a table in the laboratory can now be rented for a single week at a charge of thirty shillings. A large number of naturalists are expected to avail themselves of the opportunities for research afforded by the laboratory in the course of this summer.

The annual dinner of the Royal Geographical Society will take place on Saturday, May 13th, at the Whitehall Rooms, Hôtel Métropole, Sir Mount Stuart E. Grant Duff in the chair.

THE advance of the Pacific world is attended with homage to ancient memories. Capt. Cook is well commemorated in the south, but in the north he has been hitherto neglected in British Columbia; but there are signs of growing attention to him. Strangely enough, the new community in the latter country has been attracted by the later name of Capt. Vancouver; his tomb is being restored, and British Columbians coming to England are making pilgrimages to his grave. They contemplate a portrait of him, to be placed either in the city of Victoria or in that of Vancouver. Perhaps Drake may come to be remembered in California.

FINE ARTS

The Church Plate of the County of Wilts. By J. E. Nightingale. Illustrated. (Salisbury, Bennett Brothers.)

THE zeal and learning of Mr. Nightingale, to whom we owe the monograph on Dorset church plate which we reviewed some years ago, have found a still richer field for their exercise in the adjoining county, larger, wealthier, and less studied. Mediæval pieces, especially chalices, occur in the southern districts of Wiltshire, while later work, particularly Elizabethan, is unusually common in the northern part. Of pre-Reformation specimens there are fifteen—a respectable, but not an extraordinary number. The thirteenth century chalice of Berwick St. James has quitted its home of at least six hundred and fifty years—where the commissioners of Edward VI. found it, already an antiquity, in 1553—for the British Museum. Mr. Nightingale dryly remarks:—

"There had, it seems, previously been more than one proposal to 'recast' the church plate [the chalice and its fifteenth century paten], so it was thought desirable that these objects should find a final resting-place in the British Museum, and they were accordingly given by the parish to the national collection."

In the Museum they are out of harm's way, and Mr. Franks, with the wise generosity

that is habitual to him, presented to the church at Berwick St. James a new chalice and paten of mediæval design. One would think that chalices, of all things in a parish, would escape the ordinary risks of greed, vanity, and ignorance on the part of those who have charge of them, yet it is not so, as appears from Mr. Nightingale's notice of what happened to a handsome chalice which belongs to St. Sampson's at Cricklade, and bears the mark of 1615. In 1887 a dealer inquired of our author whereabouts in Wiltshire was a place called Sampson's, as he had a bit of old plate marked with that name. On seeing a copy of the inscription, "Calix eucharistiæ sancti Sampsonis de Cricklade," it was easy for Mr. Nightingale to say that an ancient chalice of St. Sampson's at Cricklade was in question. The then vicar of the church was communicated with, but before anything was done the relic had already changed hands; and nothing was heard of it until it fortunately turned up at Christie's in 1890, and was then recovered for St. Sampson's. Another strange case was the "alienation" of church plate from Semley, which, when recovered, was inscribed with the name of that place and the date "1514." It came out that not only had the chalice been exchanged for another which could not be compared with it, but the authentic date of "1714" had been altered to "1514" by adding a couple of strokes to the top of the "7," so as to make it into a "5," the peculiar form of the "7" in vogue when the date was inscribed lending itself to the alteration. Such are some of the perils of church silver now that it is no longer needful, as in Richard I.'s time, to melt whole masses of it to pay a king's ransom, and that it is not in danger of being carried off by corsairs of Algiers or Dunkirk, as happened in Cornwall and East Anglia during the seventeenth and eighteenth centuries, and neither another Henry VIII. nor another Edward VI. is likely to send a commission to ascertain upon what terms the property of the churches can be converted "to the king's use." It is mostly owing to the proceedings of these commissions that so very few mediæval specimens of church plate are left.

Of the quantity of silver that has vanished in one way or another a good idea can be formed from an elaborate account of parish goods contained in the churchwardens' books of St. Edmund's (of Abingdon) at Salisbury, which begin with the unusually early date of 1443, and which were printed by Mr. H. J. F. Swayne. The particulars about plate commence early in the fourth quarter of the fifteenth century. The church was built in 1270, and rebuilt on a much enlarged scale early in the fifteenth century. The present church is only the choir of that edifice. The inventory of 1476 describes at length, with extreme particularity, no fewer than fifteen silver chalices, with their patens, collectively weighing 274 oz. Of course there were pieces of silver other than patens and chalices. For instance, the purchase, at the price of 3s. 4d. per ounce, of two silver-gilt altar candlesticks weighing 109 oz., is noted under 1461, together with the payment of 3s. 4d. to Richard Bellers for riding to London to receive the candlesticks and bring them to Salisbury. Another pair of candlesticks was bought for 6l. 13s. 4d.

in 1482. Six shillings and eightpence was paid to the man who went to London for these articles: this shows, as Mr. Nightingale remarks, the difficulty of communicating with the metropolis in those days. One of the most interesting portions of the inventory of 1476 relates to the engraved and enamelled enrichments of the plate. Chalices decorated with enamels are now among the rarest of relics; books on church plate mention very few of them—fewer, indeed, than the monumental brasses retaining the enamels which were part of their original ornaments. At St. Edmund's there was a good deal of plate marked with enamelled work; for instance,—

"j Chalice with j patent bothe through gilt with a Crucifixe Marie and John with asire [azure] enamyld in the fote of the same chalice and in the patent there of the godhede setting in his trone both weying in all xliiij unc'.....Item ij Chalices with ij patents through gilt eu'y of them a crucifixe with asire enamyld in the fote of them And wryten in the fote of eu'y of them these werdes Orate pro aia henrici wareyn. And in the patent of the one the figure of our Lord standyng in the sepulchre And in the other a figure of our Lady berynge her sone in here arme And both with asire enamyld..... in all—xliiij unc' di."

Another entry describes "j Chalice of olde fasson with his patent both through gilt the fote of the same Chalice y swaged and pounsid," &c. The use of swages indicates a process of working metal in *repoussé* which has been in vogue from long before mediæval times, and consists of hammering, with punches and otherwise, the silver into iron dies. The handsome brass dishes of Nuremberg (c. 1400–1500) were all made in this manner, stamped, perhaps, by water power, and "pounsid" with hand punches. The same inventory mentions patens with "the vernacle of asire enamyld"; "the godhede setting apon a rayn bowe," and a crucifix, "both with asire enamyld"; "The sittinge on a Rayne bow enamyld," and "Ye Trinite blewe enamyld." A common emblem in such cases, a "honde comyng out of a clowde," is repeatedly mentioned as occurring on the patens.

Another document, quoted in Appendix No. I., is hardly less exact, although less elaborate. It enumerates the furniture and ornaments given (c. 1078–1099) by Bishop Osmund to his church of St. Mary in Salisbury—altogether a prodigious array of beautiful things, indicating the wealth of the prelate who bestowed them. Appendix II. describes a number of gold and silver images, reliquaries (*cista cum reliquiis*), pyxes, &c. This document was prepared in 1536 by Thomas Robertson, treasurer of the cathedral at Salisbury, and, if only half of the objects came within the clutches of Henry VIII.'s commissioners when they visited Salisbury soon afterwards, the haul must have been great indeed, for it comprised an image of God the Father in silver, 74 oz.; Our Lady in silver and precious stones (date c. 1340), 50 oz.; "Our Lady sitting in a chair" with her child in her lap, "very costly and fair to look upon," weight not mentioned, but the whole is said to be "grate and fair," set with stones and pearls; an image of St. Osmund, all of silver-gilt, with precious stones, 83 oz.; a great silver-gilt chalice and paten, weighing 76 oz.; a feretrum of 48 oz.;

another with images, weighing 503 oz.; and "eight great and fair candlesticks of gold, curiously ornate with dyvers workings and chasings in each of them," weighing 642 oz. In mere weight of the precious metals mentioned we know no document approaching the treasurer's inventory, except, of course, the catalogue of the Crown jewels and gold and silver plate which was presented to Charles I. shortly before the Civil War. But even this did not, artistically speaking, surpass in value Salisbury's works of mediæval art, many of which dated from the thirteenth and fourteenth centuries. What happiness would it have been for Mr. Nightingale or his readers to have seen them!

Wiltshire is described by Mr. Nightingale, deanery by deanery and church by church. He has devoted the greater part of several years to the volume, and it contains many more details than his monograph on Dorsetshire. This is due to the unappeasable zeal of the author quite as much as to the greater number of the parishes and their more considerable stores of plate, although there are only seventy Elizabethan cups in Wiltshire, while in Dorset there are over a hundred. Mr. Nightingale has made much use of the lists prepared for King Edward's commissioners, which are unusually copious and careful; his researches have taken a wider range than before, and anecdotic matter has been freely introduced. For instance, in 1677 Mr. W. Glanville gave to Broad Hinton (from which in Edward's time the official plunderers took—a rare piece of moderation on their part—two ounces out of eleven) a massive service of silver, which in 1756 was stolen out of the parish chest, whereupon the churchwardens, having advertised the fact in the *Salisbury Journal* and getting no answer, proceeded to consult a "cunning man" at Corsham, who was to bring his wand and search for the metal, which was supposed to be concealed in the village. He expressed much surprise at their asking him to do this, but recommended that notice should be given that the chancel door and chest would be left open for three nights, and that, unless the plate was restored to its place within that time, he, the cunning man, would come and discover the thieves. To all appearance this threat produced the desired effect, for undoubtedly the plate is now at Broad Hinton. What, in the days of Tudor plundering, became of some of the church plate, is suggested by more than one discovery; for instance, at Avebury, where in 1872 a rude latten pax of the sixteenth century was found in the garden of the vicarage. It is here stated that until not so long ago there was at Avebury "a substantial chalice and paten of the year 1606," which is now represented by a modern chalice and paten of mediæval design, the old ones being considered "of very objectionable form."

The artistic aspect of church plate (which is always of great importance and interest, not only on its own account, but as illustrating the silversmith's craft in successive ages) is very amply illustrated in this volume, for which photographic processes have been wisely preferred and well employed. We recommend attention to the beauty of form and decoration displayed in the thirteenth century chalice and paten from the

tomb of Bishop Longespée at Salisbury, — there is an unusual knop on the well-proportioned stem of the chalice; the very fine English alms-dish, originally a rose-water dish, richly decorated in the border with foliage and *amorini* in *repoussé*, with the mark of 1662, undoubtedly once the property of the great Earl of Clarendon, and now in St. Thomas's, Salisbury, to which church it was presented by Mrs. Alice Denham in 1686; the parcel-gilt chalice, c. 1507, of a fine Gothic type, hexagonal stem, bold six-lobed knop and six-lobed foot, now at Ebbesbourne Wake, which is mentioned in the record of 1553; the flagon of silver-gilt, 1572, at Teffont Ewyas, originally a tankard for secular use, marked "C. C.," which refers it to the same hand that produced a cup and cover given by Archbishop Parker to Corpus Christi College, Cambridge, in 1569 (both of these are masterpieces of English work, the beautiful lines of the handle at Teffont Ewyas and the cup proper of Corpus being especially remarkable); the chalice and paten of Berwick St. James, which we have already mentioned; the charming mediæval chalice at Codford St. Mary (c. 1500), which closely resembles, as Mr. Nightingale points out, the Dorset example at Combe Keynes (see p. 61 of 'Church Plate of Dorset'), while the bowl is much more elegant in itself, yet out of proportion to the stem and foot beneath; the extremely beautiful and chaste paten with the vernicle at Orcheston St. Mary; the rare Italian cup, of an exceptionally pure form (c. 1576), at Wishford; and a valuable vessel, now used as a chalice at Lacock, but originally, no doubt, a secular cup. This, from its close resemblance to certain silver cups with covers which occur in Low Country and German pictures of the latter part of the fifteenth century—for example, the Mabuse at Castle Howard—we have no hesitation in holding to be of German (doubtless Nuremberg) work.

THE SOCIETY OF PAINTERS IN WATER COLOURS.

THIS is not a first-rate exhibition, and a number of the members are not represented at all. Mr. Alma Tadema, for instance, Mr. Barnes, Mr. Boyce, Mr. Bradley, Mr. Dobson, Mr. A. D. Fripp, Mr. A. Moore, and Mr. David Murray do not contribute. It is almost equally unfortunate that other able artists seem to be reserving their strength for a future occasion, and do not send so many drawings as usual, while those they do send are not particularly remarkable. Mrs. Allingham is preparing for exhibition elsewhere a number of dainty sketches in her usual style; Mr. Bulleid, elected not so very long ago, sends only a beautiful head; Mr. W. Crane is far from being at his best in two decorative designs; Mr. C. N. Hemy contributes only a hackneyed subject; and neither Mr. Alfred Hunt, Mr. Holman Hunt, Mr. Marks, nor Mr. H. Moore is seen to advantage. Still, there are a considerable number of good drawings that the visitors will do well to look at.

The best things, in fact, in the gallery, and the ones best worth remembering, are the aforesaid head by Mr. Bulleid, and the contributions of Mr. A. Goodwin, Mr. E. R. Hughes, Mr. H. Marshall, Mr. F. Powell, Mr. E. J. Poynter, and Mr. H. Wallis, the last of whom deserves the position of honour which is assigned on the walls to his picture called *A Street Scene in Suez* (No. 67). It represents, with extreme brilliancy and depth of tone and

colour, the exterior of the shop, or booth, of a butcher, groups of figures assembled at it, and an intensely strong effect of sunlight and shadow in vigorously contrasted masses. In these respects it is a superb piece, its potency and harmony rivalling some of the strongest efforts of oil painting, and much surpassing the richest and best of its neighbours on these walls. The drawing is excellent and the finish noteworthy. The painting of the draperies and that of the accessories—especially the meat hanging in front of the shop, and some of the faces—is most remarkable. While the composition is artistic in a high sense of the term, we cannot say that the design, strictly speaking, involves any subject; in fact, we are unable—it may be our fault—to see what is the business that occupies the figures, and every one who has studied the coloration and tone scheme of the work recommends Mr. Wallis to bring into harmony the too light and bright bunch of endive which lies on a board on our right, and troubles the eye of the visitor.

The next most important drawing in our opinion is the single contribution of Mr. E. R. Hughes, a recently elected member of great promise. No. 135 is a masculine, broad, and highly artistic drawing with the motto, "All the Latin I construe is 'amo,' I love!" the supposed speech of a young monk, standing in the garden of his convent in Florence on a summer's day: the vivid illumination and breadth of soft clear shadows form valuable elements in the picture. The monk holds the crimson blossom of a clove, and seems to be strongly protesting against one, at least, of the rules of his order. His face is a manly one, and expresses intense energy unsubdued by monastic discipline. His white robe is an important element in the coloration and chiaroscuro of this remarkable drawing. The connoisseur will enjoy the capital grouping of the stalwart figure with the foliage and a lofty stone vase in the background, the soft, yet powerful sunlight and shade upon the grass at his feet, and the brilliance of the landscape beyond the walls of the monastery, which, to a monk, may well suggest the charms of the outer world. —On screen No. 2 is the finely drawn and solidly modelled head of a young lady which Mr. Bulleid calls *Doris* (249). This charming work seems to indicate that the painter intends to abandon those ancient Roman subjects with which he has won his reputation in favour of British flesh and blood of our time. Beautiful as were the drawing and painting of his classical themes, we prefer modern nature when depicted with the taste and brilliancy of 'Doris.'

Mr. W. Crane's *Masque of the Senses* (130), no doubt a design for an important mural decoration, is too mannered, and otherwise is not quite what we expect from an artist of his high standing. Because of its artificiality it would be wearisome to live with; none of the figures moves of its own accord, and all the gracefulness is ordered and the actions are measured rather than animated. Mr. Crane has drawn much better legs, faces, and hands, and it is certain that, when painting this design on a wall, he would carefully mass the bright and harmonious colours. *Poppies and Corn* (180), by the same artist, is a work *sui generis*, and full of a playful fancy such as he often gives the rein to. The whole is bright, harmonious, and artistic, although it must be admitted that Mr. Crane never drew a man's legs so badly nor gave to a damsel's face so weak a simper. There is, however, a great deal of grace, vivacity, and "go" in the design and coloration of this original specimen of a fine mind at play.—Mr. Herkomer has, after his wont, assigned a modern application to the story of *Hagar* (70), represented by a stalwart woman and her child standing by an English roadside. The fierce bitterness of Hagar is admirably expressed in the woman's countenance. On the other hand, so lurid and

hot is the almost monochromatic colouring that it offends alike the eye and the taste of the visitor, who refuses to accept this unsatisfactory convention of the artist as suitable to a work containing such realistic elements as the foliage and landscape at large. Consequently this example of Mr. Herkomer's worst mannerisms is out of harmony with itself. In the design of the figures, apart from their faces, there is much that is exceedingly spasmodic, and the execution in general is loose and thin. Notwithstanding this, a rare sense of style goes far to redeem the exaggerations and shortcomings of a picture which is hardly such as a lately elected Associate of the Society should have sent here. — While it is impossible not to respect the careful execution of Mr. Marks, it is difficult to take much pleasure in his old fellows outside a cottage door, one of whom, standing with his thumbs in his belt, says to the other, who is seated and rests both hands on his stick, "Good morrow, Gaffer!" (10.) The faces are sound and good prose, but the design even more than the subject is uninteresting, while of the blue and brown garments of the men we have had at least enough. The same painter's *Pretty Cockatoo* (203) is a very old friend, not in a new dress, and has no more humour than either of the old men, who have not too much of it. Although every one expects Mr. Marks to be funny and his cockatoos are often charming, this is a sad, if not a lifeless one. — Mr. A. Hopkins's *Load of Lilac* (122), a strapping flower girl carrying a basket full of purple blossoms, is animated, and the colour is decidedly pretty, but the comely face is a little out of drawing. — There is a great deal of vigour in Mr. Beavis's *Crossing the Sands, Holy Island* (141). An old-fashioned drawing, it has merits of its kind. — Mr. Beavis does not often give us the pleasure of praising his work, and it is not without surprise as well as pleasure that we are able to praise the unwontedly masculine design of Mr. E. Radford's pseudo-classic *Reflection* (149), a damsel reclining on a couch in a Pompeian room. Her drapery is good in its way. — Mr. R. W. Allan's *Pilgrims Resting* (158) is broad and simple, yet every touch seems to betray the lamp. — Mr. E. K. Johnson's *Potpourri* (159) — a girl in white and black, of course, gathering roses from a bush — is weak and mannered. Much better is his drawing *The Nightingale* (18), a young lady (dressed mostly in white) standing by a rosebush full of flowers and listening to the bird. Her attitude is original and natural; the expression on her features, although their drawing is not irreproachable, is excellent and sympathetic; and her dress, especially the carefully delineated skirt, is capital work. The rosebush, too, is well handled, yet the picture as a whole lacks brilliancy, clearness, and softness, while it is quite innocent of tone and colour. It is, in fact, a sort of print, without colour in the artistic sense of that word, and it wants the homogeneity which should belong to art in monochrome. In fact, Mr. Johnson is a draughtsman, not really a painter proper in the stricter meaning of the term. In *Pet Doves* (30) the same artist has represented a very graceful and comely damsel, whose face and the nice painting of her dark-green dress are the best parts of an agreeable drawing.

Passing on to pictures in which landscape backgrounds play an important part, we come to Mr. E. A. Waterlow's pleasant pastoral called *Children of the Spring* (64). The harmony and choice realism of the whole drawing deserve praise. *Oxwich Castle* (94) is still more acceptable because its colour is purer, its illumination more tender, its freshness more complete. In it Mr. Waterlow has delineated with singularly good taste the reaping of a cornfield on a cliff overlooking the sea, near a noble group of trees which half screens a mediæval ruin. The figures, at once good and simple, and the halcyon atmosphere are delightful. *Craik, Fife* (103), a street of old stone-built houses seen in soft, yet bright sunlight, is distinguished by its excel-

lent, firm, and crisp drawing. — *Ploughing in a White Frost* (14) is much better than the best work by Mr. T. Lloyd that has hitherto come to our notice. The long-horned Sussex oxen that draw the plough through the stiff soil are designed, composed, and drawn with excellent skill, while the effect of sunlight breaking through dense autumnal mist and the capital colour of the work, taken generally, are first rate. A more ambitious piece is hardly less charming, though it repeats a subject Mr. Lloyd has succeeded in before now. The treatment, however, is fresh and new where he depicts with delicacy and homogeneous brightness an old red-brick house on the bank of a shining river, and its time-worn garden wall. Several men departing in a punt are well drawn, and a group of lookers-on is capital. The title is *The Anchor Inn* (27). *Swallows and Sand Martins* (117), a sea-coast piece, is solid, crisp, and fresh. *A Wet Sunday* (216) and *Harvest Time* (234) are less important contributions by Mr. Lloyd, but decidedly commendable. — A clever and bright drawing, not unlike a work of M. Passini, if destitute of his best qualities, is the commendable *Masjed of Vazir Khan at Lahore* (47), by Mr. R. W. Allan, whose 'Pilgrims Resting' (158) we have already mentioned. *From Shore to Shore* (172), by the same Scottish artist, is luminous and telling. — *Top of a Dacre Tower, Naworth* (66), by the Earl of Carlisle, a sombre picture of the summit of the castle in twilight, is well drawn and broad. A very different subject, also by the Earl, the *Old Arab House, Algiers* (194), though less impressive, is almost as acceptable.

Very solid and tasteful is Mr. J. Parker's *Rest by the Way* (20), comely girls on a cliff top overlooking the sea. There is a wide panorama of richly painted clouds, water, and land. The figures are so well designed and drawn, so comely and English withal, that they offer the best of many proofs we have found in recent exhibitions of the Society that its members are studying the figure with care and success. Some defective massing mars this highly accomplished work. *Dry Weather* (235), a pretty, but rather artificial figure of a girl at a well, is cleverly drawn and solid. — Mr. C. N. Hemy's *Oystermen* (91) in a boat, hauling their drag in with a winch, while the wind opposes the tide, is a little painty, and not without signs of the lamp. There is some weak if not coarse work in the sea near the stem of the boat, but the boat and the figures are thoroughly good. The subject, if not the treatment, is somewhat hackneyed. *Clovelly from the Sea* (75), a solid and sound picture, the work of a good draughtsman, is a little black in the shadows, but the sea is superior to that in No. 91.

Turning to the landscapes, strictly so called, we come upon Mr. C. Rigby's

In the green and silent valley (6), which is very tender and sweet, but in execution rather woolly and flat; still it is decidedly the best contribution of an artist who does not do himself justice. — In Mr. A. Goodwin we have a fine artist and a poet who is not able to see what may be called the congruities of things, and whose pictures are spoiled by absurdities which mar their undeniable beauty and sentiment.

Thence came we forth to behold the stars (26), a pseudo-Dantesque theme, is proof of this. It repeats the painter's error of introducing inept figures (thus supplying an exact antithesis to Blake's rhapsodical mood in design) into a sublime, original, and splendid landscape such as that before us, which, with a rare charm, conveys the sentiment of an impressive rocky scene while it is under the influence of an effect of light and colour that is full of poetry. *Amalfi* (34), which aims at nothing beyond the noble poetry and beauty of nature herself, is decidedly brilliant and harmonious. Students will be pleased by the grace and natural beauty of *Salisbury* (99),

the tasteful simplicity of *Bridgenorth* (198), and the dreaminess and beautiful colour of *Venice* (238). — Compared with these examples the richly toned London subjects of Mr. H. M. Marshall, foggy, smoky, lurid, and modern, are downright prose. It is, however, undeniable that *Trafalgar Square* (29) possesses the poetry of veracity, and, despite the drawback of a singularly bad sky, has the force, harmony, and simplicity which, in the absence of higher qualities, make a good picture. *St. James's Street* (114), an immeasurably finer subject, is even better treated, and is in every respect an harmonious and solid drawing. Still better is *The Temple Embankment, Twilght* (120), a picture sumptuously toned and coloured after nature. All its elements are in harmony, and its atmosphere is admirably graded. We admire *South Kensington* (132), a fine, soft, true, and highly artistic piece, of the ruling motives of which, as to its air, colour, effect, and handling, we confess that — while their merits are in every respect incontestable — we are getting weary. In *Hoorn* (221), shipping near a quay, a good specimen, and *Off Steyne* (244), with its barges, the river, and old houses, Mr. Marshall has departed from the subjects he has adhered to so long.

Mr. F. Powell's *Suffolk Flats, Summer* (32), marks a complete departure from his practice of depicting small craft in white calms; it is a view of a brimming drain traversing meadows splendid in summer verdure and stretching as far as the eye can reach. The sky is full of light. The brilliance and harmony of this drawing are magical. *Fishing-Boats waiting to Beach* (119), by the same painter, is in another way equally charming. — Mr. B. Foster has been better represented than in No. 33, for the trees, sky, and herbage are unusually monotonous in touch and colour. Surely the foliage is too green, and the workmanship like that of a mosaic in miniature. In No. 98, *In Glencoe*, this painter has quitted Surrey hedgerows for the Scottish highlands; there are many excellent bits in it, but the rocks and water are rather academic. In fact, it is a bright and careful piece of drawing rather than a sympathetic study of nature. — The best of Mr. S. P. Jackson's landscapes (which refer to nature in a general way only) is *Watergate Bay, Cornwall* (49), a most beautiful idyl of its kind. *Boadruthan Steps* (12), a noble subject, is impressively treated, and it is one of the finest instances we know of the dignity and majesty which often impart high value to the design of a by no means realistic painter. His *Dunstanborough, Twilght* (35), lacks solidity, but as a composition is very large and telling. Of his rare felicity in composition proper, a sort of good fortune not common here, there is no better specimen than *Tintagel Head* (82), which, though but a sketch, is broad and simple, admirable in its stately masses, and quite fresco-like. *Queen Bess Rock* (101) is too slight to be worthy of its place. *Wreckage at Rhosilly, Gower* (111), impresses us by its noble feeling for the majestic mystery of a moonlight effect upon the sea and cliffs. *Porth Gwarrah* (160) excels in style. We select these from the artist's somewhat too numerous designs, which are anything rather than mannered, although the motives are not novel. — Mr. R. Thorne Waite's *Road over the Downs* (36), showing the noble lines of the lofty chalk ridges of the South, is beautifully drawn and modelled. The visitor will find here several more good works by this artist, who is in force this year. — Mr. G. H. Andrews's *Ambleuse* (50) proves how well he understands the making of a picture out of nature's materials; the colour is bright and good, but the touch is rather loose. The same may be said for *Straw Barge running up Sea Reach* (142), but its excellent composition deserves especial praise. — The pure and silvery greys of *Bray Church* (60), by Mr. G. A. Frapp, are of his best. In another way he is quite him-

self in silver run simple an Norfolk may be Frapp do they cal the min buyers Norfolk, (237), to other du nonce h the Hig drawing; Henry of white blue sea (77). to the of a Har and a ru skill an ham's S from a ash tre charmin here is panoram fine, lu delicate are the combe S note ar Mr. S. Stadl tionally Sheep powerfu colour, his Ath a sort of duced; House his stri impend David Both (the Ver Mr. J. tions i (191) of a gi E. J. In the most a consid acquai of an Englis MES the 14 variou Water Hours 1781. Taden The 1100. panics cians, claim Drawn Alken 1221. Am order Mess: April forme into th and caboc eight

self in *Scor na Gillian, Skye* (74), where silver rules with dun colour, and the art is simple and like that of fresco. A *Windmill in Norfolk* (229) shows how fine art principles may be applied to subjects such as Mr. Frupp does not generally choose; and as what they call the subject has much influence on the minds of our cognoscenti and picture buyers, it is quite as well Mr. Frupp went to Norfolk, as in No. 229 and *On Hickling Broad* (237), to the Thames for *Streatley* (243), and for other drawings elsewhere, neglecting for the nonce his favourite scenes in Derbyshire and the Highlands.—A strong contrast to these drawings of Mr. Frupp's is presented by Mr. Henry Moore's luminous and brilliant study of white clouds over a quickly breaking, deep blue sea, in *A Squall passing off the Needles* (77). *Going out with the Tide* (215) depicts to the life a sky laden with clouds, the mouth of a Hampshire river, old cottages and boats, and a rugged shore, all composed with unusual skill and drawn with mastery.—Mrs. Allingham's *Source of the Wey* (80), a stream issuing from a lofty bank under masses of beautiful ash trees, is sweet and pretty. There is a charming figure at the fountain.—Nothing here is more agreeable than Mr. M. Hale's panoramic view of *Florence* (102); broad and fine, luminous and soft, it is a masterpiece of delicate aerial perspective. By the same artist are the enjoyable *Morning* (225) and *Woolacombe Sands* (230).—The remaining drawings of note are Mr. Beavis's clever *Trumpeter* (88); Mr. S. J. Hodson's *St. Mary-le-Bow* (95) and *Stadt Haus, Lucerne* (156), both being exceptionally solid and bright; Mr. T. Lloyd's *Sheep Doctor* (90); Mr. Holman Hunt's powerful, but exaggerated paradox of light and colour, called *Sunset in the Val d'Arno* (106), and his *Athens* (186), where skill is thrown away and a sort of extravagance in colour and effect produced; Mr. A. W. Hunt's *South-Country Manor House* (113), which is not up to his mark, and his striking and vigorous sea piece, with a storm impending, called *Off the Morea* (241); Mr. C. Davidson's fine and classical *Bridge over Canal, Bath* (153); Mr. C. B. Phillip's *Mountains of the Verzasca* (157); the solid *Primroses* (189) of Mr. J. J. Hardwick and his charming *Carnations in a powder-blue vase* (3); *La Coquette* (191) of Mr. J. H. Henshall, a clever drawing of a girl dressed in black and white; and Mr. E. J. Poynter's learned and nobly picturesque *In the Roman Baths at Bath* (202), one of the most artistic pieces in an exhibition which gains considerably upon the visitor as he becomes acquainted with its many excellent examples of an art which is admitted to be peculiarly English.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 15th and 17th inst. the following, from various collections. Pictures: J. Constable, *Waterloo Bridge*, 204*l*. J. T. Linnell, *Sultry Hours*, 288*l*. A. Solomon, *Brunetta and Phyllis*, 178*l*. T. Webster, *Breakfast*, 204*l*. L. Alma Tadema, *Fredegonda*, 787*l*. Sir J. Gilbert, *The Battle of Naseby*, 330*l*.; Don Quixote, 110*l*. Sir F. Leighton, *Count Paris*, accompanied by Friar Laurence and a band of musicians, comes to the house of the Capulets to claim his bride, 126*l*. J. Syer, *Tintagel*, 115*l*. Drawings: J. Linnell, *Milking-time*, 75*l*. H. Alken, *Life and Adventures of Jack Mytton*, 122*l*.

Amongst the Bateman heirlooms, sold by order of the Court of Chancery at the rooms of Messrs. Sotheby, Wilkinson & Hodge on Friday, April 14th, two book-covers for the Gospels—formed of two plaques of ivory, each divided into three compartments representing incidents in the life of our Saviour, set in gilt bronze and decorated with five stones and pastes en cabochon, the ivory carvings assigned to the eighth and ninth centuries, and the metal work

probably to the thirteenth—sold for 1,000*l*.; and a Hornbook of the seventeenth century, with portrait of Charles I. at the back, for 65*l*.

At the sale in Paris of the collection of Madame Denain, two Bouchers, *La Naissance d'Adonis* and *La Mort d'Adonis*, which at the dispersion of the Didier gallery fetched 4,100 fr., were sold for 8,100 fr. *La Réconciliation*, ou le Retour au Logis, of Fragonard, realized 16,200 fr.; in the Didier sale it brought only 1,450 fr. *Greuze's Portrait of Mlle. Olivier* sold for 15,000 fr. *Nattier's Portraits of Madame de Sombreval et son Fils*, 40,000 fr. *Oudry's Nature morte*, 15,000 fr. *Prud'hon's Les Saisons*, four pictures, 80,000 fr. *Rembrandt's Son Portrait*, 40,000 fr. *Rubens's Portrait d'un Moine, confesseur de Rubens*, 12,800 fr. *Velazquez's Portrait, présumé de sa Fille*, 10,000 fr. *Bonington's Bord de Rivière*, 17,500 fr. *Diaz's Intérieur de Forêt*, 12,500 fr. *Rousseau's L'Arc en Ciel*, 17,500 fr. At another sale *Le Pâtre blessé de Delacroix* went for 18,000 fr.

Fine-Art Society.

THE private view of the Royal Academy exhibition is appointed for the 28th inst., Friday next; on the Monday following the public will be admitted. We hope to give next Saturday some account of the principal pictures.

THE Trustees of the British Museum are about to publish the first volume of a complete index—which has been for a long time in preparation—to the names of all the artists represented in the Department of Prints and Drawings, and to the classes of work by which they are severally represented. To the name of each artist is added a brief statement of the biographical facts of his career, in all cases compiled from the most recent sources. The work, which is calculated when complete to extend to five or six volumes, should be of the greatest use to students. The present volume contains the schools of the Netherlands and Germany, and has been prepared under the superintendence of the Keeper by Mr. Lionel Cust, an assistant in the department.

MR. JOHN VARLEY exhibits in Mr. Larkin's gallery, 28, New Bond Street, a collection of his drawings made in India and Ceylon.

SIR JAMES LINTON and Mr. James Orrock exhibit at the rooms of the Fine-Art Society a series of water-colour drawings illustrating Scott's 'Rokeby' and 'Marmion.' The private view is appointed for to-day (Saturday); the public will be admitted on Monday next. On the same days, similarly, a collection of old Nankin blue porcelain will be on view at the same place.

MR. J. E. SANDELL exhibits at 21, Regent Street, S.W., a number of photographs made on the recently invented multiple coat plates, and representing Alpine and Italian landscapes and the interiors of cathedrals in Italy.

THE *Antiquary* of next month will contain an article by Prof. Halbherr on further recent excavations in Crete. Canon Wood writes on a curious question of Midland hagiology, under the title 'A Forgotten Saint.' Mr. Hall writes on Richborough, and Mr. Haverfield on Romano-British discoveries of the past quarter.

MESSRS. J. & W. VOKINS have formed a collection of water-colour drawings by Mr. E. W. Cook, called 'Three Years' Work in Lakeland,' and invite the public to see them.

THE works of her late husband which Madame Meissonier intends to present to the French nation are now on view in the École des Beaux-Arts, Paris. This is distinct from the much more numerous and important collection of the master's productions which is on view in the Haymarket.

AMONG the most precious of the recent acquisitions of the Louvre is the portrait in profile of a young lady, doubtless one of the two wives of

Leonello d'Este, Duke of Ferrara, and attributed to Vittore Pisano, only four of whose paintings are vouched for. The pale flesh tints, light brown hair, and the costume of red and white of the dame harmonize admirably with the blue sky background and the tufts of violets and columbines which accompany the figure. On the sleeve of the dress is embroidered a vase of crystal mounted in gold and pearls, an emblem of Leonello's, by which this likeness has been identified as that of one of his wives. Another fine example of art, lately placed in the same museum, is the gift of M. Harpignies, the famous landscape painter, an ancient bronze vase, enamelled. M. Corroyer, the well-known architect, has given a ring of gold of the twelfth century, believed to have belonged to Maurice de Sully, Bishop of Paris.

M. ANDRÉ CHARLES VOILLEMOT, whose death we mentioned last week, made a considerable name in Paris about twenty years ago. He expired after a long and painful illness and in his seventieth year. The best known of his works, some of which have been mentioned in our reviews of the Salons in the years they were exhibited, are 'Le Rêve,' 1859; 'Une Fête galante,' 1863; 'Jeunesse,' 1864; 'La Cigale et la Fourmi,' 1870; 'La Femme aux Roses,' 1874; 'Avril,' 1885; the portraits of MM. Georges et Jeanne Hugo, 'Madame P. C.,' 1880; &c.—At Warsaw the other day died Madame Anna Bilinska, a popular rather than a fine painter; and in Paris M. Didier Debut, a sculptor of accomplishments and ability, who frequently exhibited at the Salons from 1849 onwards.

THE deaths are reported of two German sculptors, Robert Cauer and Prof. Paul Otto. Cauer was a son of a sculptor, Emil Cauer of Dresden. He was born in 1831, and originally was a painter, and studied for some years under Schadow at Düsseldorf. Finally, however, he turned to his father's art. His studio was in Rome. Paul Otto was a native of Berlin, and was born in 1846. He also had his studio in Rome for fourteen years. In 1886 he received the commission for the Luther-denkmal of his native city. This colossal work was almost complete at his death, which occurred very suddenly. The few remaining details are to be supplied by his friend and colleague Herr Abel.

ON Monday next the Goupil Galleries, removed from New Bond Street to 5, Regent Street, S.W., will be opened with a small collection of paintings and drawings by E. Calvert.

M. PUVIS DE CHAVANNES has been commissioned to decorate the Public Library at Boston, U.S.

PROF. W. LÜBKE, the well-known compiler of popular books about art, is dead, aged sixty-seven years. The most familiar of his works to our readers is probably the 'History of Art,' translated by the late Miss F. E. Bunnett, which we reviewed in 1868. He was born at Dortmund, and was a professor of the history of architecture at Berlin, and then of the history of art generally at Zurich, Stuttgart, and Karlsruhe successively; in the last post he died. He was one of the most useful, and by no means the most pretentious, of German writers on art.

MUSIC

Richard Wagner's Prose Works. Translated by William Ashton Ellis. Vol. I. (Kegan Paul & Co.)

THE London branch of the Richard Wagner Society is doing practical work, and earning the gratitude of its members by the issue, however slowly, of an English translation of the master's prose works, the interest and value of which are far greater than those

of the contributions to literature of any other musician, past or present, who, by common consent, ranks as an inspired composer. It would be well if means could be found for accelerating the publication, even by a temporary increase in the subscription, which those interested would surely be willing to pay, for at the present rate nearly a dozen years must elapse before the completion of Mr. Ashton Ellis's task is before the world. This is a matter to which the society may well give attention. Meanwhile, it should be noted that the translation does not follow the chronological order which Wagner adopted when he issued a collected edition of his prose writings; and the reasons which Mr. Ellis adduces for the change will probably appear to some insufficient and to others conclusive. His object was to lose no time in bringing out the real substance of Wagner's art theories, which found their first unflinching voice in 'Art and Revolution.' Accordingly, after the 'Autobiographic Sketch,' written in 1843, we have the work named (Paris, 1849), with the introduction from the 'Gesammelte Schriften' (1872), 'The Art Work of the Future' (1850), 'Art and Climate' (1850), 'A Communication to my Friends' (1851), and the sketch of the drama 'Wieland the Smith,' commenced in 1849, but never fully written out. On the whole, we are not disposed to dispute with the translator concerning his choice in the order of publication. True, Wagner's art work is far better understood than it was twenty or even ten years ago; but there is still too great tendency among musical amateurs to regard him simply as a composer of exceptional gifts and daring originality, and to ignore his claims to consideration as a metaphysician, art thinker, and religious thinker—in brief, a product of the nineteenth century, who, if he had not penned a note of music, would have deserved a place by the side of those writers who have expressed that dissatisfaction with existing methods and reasonings, and that yearning after truth and the ideal in life, which characterize the thought of our own epoch. That Wagner's nature was as self-contradictory as that of Schopenhauer or of Carlyle was manifested by his manner of life when he enjoyed worldly prosperity, first at Dresden, and afterwards at Bayreuth. He admits as much in that extraordinary prose poem 'A Communication to my Friends':—

"To a few more intimate friends I openly declared my inner aversion, and consequent hesitation, to take up the proffered post of Hofkapellmeister. They could not understand me; and this was natural, for I myself could only express my inner distaste, without being able to assign any reasons in terms of the practical understanding. . . . The sense of physical comfort, which stole over me in consequence of the rebound in my outward lot, and grew into a pleasurable feeling of self-content through my first taste of a settled position in life—and especially of public favour and admiration—soon betrayed me into a more and more complete repudiation and abuse of my inner nature, such as it had hitherto evolved in necessary consecration. I was chiefly deceived by the not altogether unreasonable assumption of a speedy—or, if more tardy, yet bound to come at last—pecuniary success of my operas through their gaining themselves a footing on the wider German stage. While this obstinate

belief betrayed me, in the long run, into ever increasing sacrifices and undertakings, which were destined, in the absence of success, to dislocate afresh my outward circumstances; its mainspring, a more or less impatient quest for pleasure, for a long time led my steps astray from the artistic path I had already struck out."

This, it should be said, is Wagner's comment on a period in his career which included the advance from the brilliant conventionalities of 'Rienzi' through 'Der Fliegende Holländer' to the purely poetic atmosphere of 'Tannhäuser'; and after the long, dreary years of poverty and exile, when he had gained comparative affluence, and domestic felicity such as few workers in the art world are permitted to enjoy, his labours were certainly not less phenomenal, for it was during this last and happiest period of his life that he completed the gigantic tetralogy 'Der Ring des Nibelungen,' built and inaugurated the Bayreuth theatre, and entirely composed his crowning masterpiece 'Parsifal.' The perusal of these essays proves only too well that while striving to lay bare the innermost recesses of his nature he was indulging in self-deception to an extent of which a more ordinary mind would have been incapable.

One more quotation, and that the last, from the same brochure will render the paradoxical nature of the man even more apparent. It refers to his sensations after he had been banished from the Fatherland in 1849, and had not where to lay his head:

"With nothing can I compare the feeling of well-being that invaded me—after the first painful impressions had been effaced—when I felt myself free; free from the world of torturing and never-granted wishes, free from the relations in which those wishes had been my sole, my heart-consuming sustenance! When I, the outlawed and prescribed, was bound no more to any lie of any kind; when I had cast behind me every wish and every hope from this now triumphant world, and with unconstrained downrightness could cry aloud and open to it, that I, the Artist, despised it, this world of canting care for Art and Culture, from the bottom of my heart. . . . though I did not know what hiding-place the morrow might afford me, in which to dare respire the air of heaven."

This is sufficiently heroic, proceeding from one who had fallen to the lowest rung of the ladder; and yet the same man could write in the most abject and humiliating terms to Franz Liszt for pecuniary aid for himself and for his wife whom he had left behind in Germany, and also refuse offers which would, at any rate, have saved him from asking alms. But his nature showed itself from first to last complex; and to this we owe the singular fact that while he was generally regarded as an enemy of theology and even of natural religion, his dramatic poems—with the exception, perhaps, of 'Tristan und Isolde'—breathe the spirit of Christianity in its purest form; and also that while he inspired feelings of deep aversion in some, he was held in reverence and love by others equally capable of judging human character and the value of his art work. There is a large measure of humanity in the unfinished drama 'Wieland the Smith,' which he did not set to music, perhaps because he recognized its impracticability for stage purposes.

For Mr. Ashton Ellis's translations we have so far nothing but praise. Here and there, of course, a sentence may be found

which might be more accurately rendered, but, speaking generally, Wagner's original has been reproduced in our tongue with wonderful clearness and correctness. The next volume will contain 'Opera and Drama'; but this, unfortunately, will not appear in its complete form before the end of 1894.

WE have on our table *Sound and Music*, by the Rev. J. A. Zahm (Chicago, A. C. McClurg & Co.), a lucid exposition of the science of acoustics, chiefly following the treatises of Helmholtz and Koenig, and the outcome of a series of lectures delivered at the Catholic University of Washington; *Music and its Masters*, a conversation by Anton Rubinstein, translated for the author by Mrs. John P. Morgan (Augener & Co.), full of interesting matter and of ideas suggesting reflection as to the past and the present of music, although too conservative to be generally acceptable to the majority of musical thinkers of the present day; and *Music in its Relation to the Intellect and the Emotions*, by Sir John Stainer (Novello, Ewer & Co.), the substance of a thoughtful and interesting lecture delivered at Oxford in June last year.

Musical Gossip.

NOTHING has been done at the Drury Lane Opera during the past few days to merit extended notice. Taking everything into consideration, the performance of 'Lohengrin' on Friday last week was fairly commendable; for although Miss Esther Palliser betrayed inexperience as Elsa, and Signor Morello lacked dignity and charm in the titular character, Mlle. Guercia displayed marked improvement as Ortrud, alike vocally and dramatically, and the other parts had acceptable representatives. The chorus was praiseworthy and the orchestra showed some improvement, though in the quieter passages the lack of refinement was still rather painful.

MISS SCHIDROWITZ and Miss Zagury, who gave a miscellaneous concert at the Steinway Hall on Friday afternoon last week, are both agreeable and well-trained young singers, the former having a light and the latter a mezzo-soprano voice. They were assisted in a programme of no special interest by Mr. Ben Davies, Mr. Lawrence Kellie, Mr. W. H. Squire, Mr. Eugene Oudin, M. Tivadar Nachéz, and Mlle. Jeanne Douste.

A FINE performance of Berlioz's 'Faust' was given last Saturday afternoon at the Crystal Palace. Miss Macintyre, Mr. Ben Davies, Mr. Henschel, and Mr. Robert Grice were the soloists. To-day the regular series of Saturday concerts comes to an end, but the usual extra performance for the benefit of Mr. Manns will take place next Saturday.

M. SAURET gave his first violin recital, or rather chamber concert, last Saturday afternoon at St. James's Hall. The admirable artist gave a brilliant performance of Vieuxtemps's Concerto in a minor, Op. 37, and also introduced three tastefully written pieces from his own pen. In Beethoven's Pianoforte Trio he was assisted by Miss Muriel Elliot and M. Ernest Gillet, and an excellent rendering was secured. Miss Elliot played with extreme refinement and sensibility, and it was a pity she was not heard as a soloist in something more interesting than three of Liszt's transcriptions of Chopin, Schubert, and Wagner. Miss Dews displayed her rich contralto voice in songs by Gounod and Hatton.

ON Monday and Tuesday there were no concerts of importance, but on Wednesday there were several performances requiring brief mention. The programme of Madame Frickenhaus's matinée at St. James's Hall was rendered

interesting by two novelties, the first and most important being a Sonata in A for pianoforte and violin, by the late Franco-Belgian composer César Franck. It is marked by great earnestness of purpose, and has little in common with ordinary French music; but the tonality is almost painfully restless, except in the final movement, which at a first hearing proved the most agreeable. The other item marked first time was a very effective Polonaise in F minor for two pianofortes, by M. Saint-Saëns, in which the concert-giver was joined by Mrs. Norman Salmond. Her solos were Beethoven's Sonata in F sharp, Op. 78, and three trifles by Leschetitzky, Leo Stern, and Schubert-Tausig. Valuable assistance was lent by Mr. René Ortmans, Mr. Leo Stern, and Mr. Norman Salmond; and the concert concluded with Mozart's Pianoforte Trio in E.

The Royal Choral Society's performance of 'St. Paul' in the evening was well up to the average in merit, which is giving it very high praise. Sir Joseph Barnby's choir rendered the fullest justice to Mendelssohn's splendid choruses, and the solos were satisfactorily interpreted by Madame Clara Samuël, Madame Belle Cole, Mr. Ben Davies, and Mr. Watkin Mills.

OTHER performances on Wednesday were a pianoforte recital by Mr. August Buhl at the Steinway Hall in the afternoon, and Miss Dora Bright's second Musical Evening at the Princes' Hall. The programme of the latter entertainment included a new Quintet in F for pianoforte and strings by Moir Clark, concerning which we may have something to say on a future occasion.

It seems that there is at length a likelihood of Herr Richter taking up his residence in England, as he will shortly resign his appointment in Vienna, and he has long expressed a desire to make his home in this country, where his ability as a conductor is so fully appreciated.

The efforts of Frau Cosima Wagner to prevent 'Parsifal' from being performed in Austria-Hungary after this year have so far been successful that a provisional law has been passed by the Legislature prolonging the rights of the heirs of dramatic authors in their works from ten to twelve years, pending the discussion of a measure having for its object their extension to the more reasonable period of thirty years. It may be added that the reports widely circulated in London papers as to the dangerous illness of the master's widow are entirely incorrect, her ailment having been of a very trifling nature.

The figures relative to the performances at the Berlin Imperial Opera during 1892 are instructive. The theatre was open on 287 evenings, ninety-five of which were devoted to Mascagni's 'Cavalleria Rusticana' and 'L'Amico Fritz.' Wagner's works were played fifty-six times, and Mozart's thirty, while Weber was represented four times, and Gluck and Beethoven each on one occasion only. The question is being justifiably raised in Germany whether the passing tastes of the public should be so largely consulted at a heavily subventioned establishment.

A SYMPHONY by Mr. Frederic Lamond is said to have been received with much applause at Meiningen and also at Wiesbaden.

The production of Mr. F. H. Cowen's opera 'Signa,' under the management of Signor Sonzogno, will not take place until the early autumn season; but the composer will not suffer by the delay, as that period of the year is far more favourable than the spring for operatic enterprise in Italy.

A new edition of Herr Hugo Riemann's valuable 'Musik-Lexicon' will be published during the present year at Leipzig.

PERFORMANCES NEXT WEEK.

MON.	Mr. Percy Notcutt's Concert, 3, St. James's Hall.
TUES.	Miss Vellino and Miss Max Kosslyn's Concert, 5, Princes' Hall.
—	Mr. Aguilari's Pianoforte Afternoon, 3, Erard's Recital Room.
—	The Misses Nunn's Concert, 8, Steinway Hall.
—	Mr. and Mrs. Marya Van Lennep's Soirée Musicale, 8, St. James's (Banqueting) Hall.
—	Stock Exchange Society's Concert, 8, St. James's Hall.
—	Miss Anna Koerner's Concert, 8, Princes' Hall.
WED.	Middlesex Choral Union, Dr. Parry's 'Job' and Mendelssohn's 'Lobgesang,' 8, St. James's Hall.
—	Miss Dora Bright's Musical Evening, 8, Princes' Hall.
THURS.	Finchbury Choral Association, Sullivan's 'Martyr of Antioch' and Spohr's 'God, Thou art Great,' 8, Holloway Hall.
—	Warehousemen and Clerks' School Concert, 8, St. James's Hall.
—	Mr. R. J. Timothy's Concert, 8, Princes' Hall.
FRI.	Royal Artillery Band Concert, 5, St. James's Hall.
—	Messrs. Bingham and Morrice's Concert, 8, Steinway Hall.
—	Post Office Musical Society's Concert, 8, St. James's Hall.
—	Wind Instrument Society's Concert, 8.30, St. James's (Banqueting) Hall.
SAT.	Mr. Mauns's Benefit Concert, 3, Crystal Palace.
—	Signor Simionetti's Violin Recital, 3, St. James's Hall.

DRAMA

THE WEEK.

AVENUE.—'The Silver Shell,' in Four Acts. By Henry J. W. Darr.

HAYMARKET.—'A Woman of No Importance,' a Play in Four Acts. By Oscar Wilde.

So far as popular manifestations are concerned the Nihilist play produced by Mr. and Mrs. Kendal at the Avenue seems a success as brilliant and incontestable as that management has known. Showing as it does some excellent actors in parts well within their reach, and presenting scenes that are theatrically effective, it may well hold the public to the close of the Kendal season. It is none the less an immature and unsatisfactory work, in which clumsiness of construction is made only more evident by a lavish use of stage tinsel. If one or two scenes take a firm grip of the public, their effect is due to artifice, and the characters are mere puppets, with no will beyond that of the author. The plot is, moreover, nebulous, some of the devices are erroneously conceived, the dialogue lacks character, and the comic scenes are encumbrances. Circumstances have converted into a Nihilist the Princess Karatoff, the widow of a man whose father, General Prince Karatoff, known as "the butcher," is the scourge of revolutionaries and a main support of the authority of the Czar. At her house in Paris are held the meetings at which assassinations are plotted and to which German chemists bring their bombs. Having been privately married, she finds no difficulty in concealing her identity, and as a Miss Vail, an Englishwoman, has won the heart of Sir Richard Stanhope, an eminent English diplomatist, with no special objection to Nihilism. So serious are held to be the plots contrived in her house that General Prince Karatoff has come disguised as a convict escaped from Siberia, and is a resident under the same roof with his unknown daughter-in-law and grandson. Admitted into the innermost councils, he is easily able to obtain abundant evidence of guilt and arrange for the capture of the entire gang. Before this scheme is carried into effect he runs imminent risk of his life, the man whom he personates turning up *in propria persona* to denounce him. From the knives drawn against him he escapes by seizing a bomb (silver shell) charged with glycerine, and threatening to throw it on the ground. At this the Nihilists cower in dread, and the police entering arrest all. Here the piece ends. Another act is, however, accorded for the purpose of rehabilitating a heroine incapable of rehabilitation, reconciling her to her father-in-law, securing her pardon, and marrying her to her English lover. In this act no interest

is possible. So completely outside our sympathies is this creature, plotting assassination, conniving at the murder of her father-in-law, and locking up in her cabinet bombshells as calmly as if they were Dresden shepherdesses, we are totally uninterested in her pardon, and would rather, indeed, see her sent to Siberia. Her motives in joining the society have been mistaken, her fears are delusions, and she has been throughout the victim of a man whose villainy is transparent. It is a curious coincidence that she herself is hiding from a man whom she thinks guilty of filicide, while the man in question is pursuing her for the supposed slaughter of her husband, his son. That a coincidence of this kind is impossible who shall say? The idea is, at any rate, wild and extravagant. When the general, moreover, draws his grandson to his heart and pardons the would-be assassin of his sovereign, his nature undergoes a complete transformation, and the one picturesque and congruous character in the play loses his hold. Add to these things that the comic scenes assigned an elderly widow are insignificant and that the first act is dull, and it will be seen that alteration is wanted.

Mr. Kendal played the General with much firmness and distinction. The performance was, indeed, as good as it could be. Mrs. Kendal, in a part scarcely worthy of her acceptance, regained her old grace and finish of style, and gave a faultless performance of a supremely difficult character. Mr. Macklin, Miss Adrienne Dairolles, and Miss Annie Irish were seen to high advantage, and many other actors gave capable impersonations.

In 'A Woman of No Importance' Mr. Wilde gives an English—or shall we say a Hibernian?—treatment of the theme discussed in 'Le Fils naturel.' His serious passages are strong if not particularly novel, and he brings about naturally the point when the son, prepared to strike the man he does not know to be his father, extorts from his mother's lips the avowal of her shame. Scenes such as this have impressed before, and do not now fail of their effect. Not unstimulating is the action which follows; and the manner in which the seducer—a proud and cynical nobleman—is wrought upon by love for his son until he makes an expiatory offer of marriage and is refused, is ingenious and effective. Thanks to some superb acting on the part of Mr. Tree and Mrs. Bernard Beere, neither of whom has been seen to higher advantage, and to the excellent and agreeable performances of Mr. Fred Terry as the son, and Miss Julia Neilson as a singularly beautiful and attractive American Puritan, these scenes impressed strongly the audience. This serious action Mr. Wilde has, however, environed with comic scenes of the most undramatic character. During half the play his characters sit down and expound in the sauciest and most paradoxical language their views of life. Of very different value are their utterances. A few reach absolute wit and are true gold, others again are tinsel, and more than a few strike us as simple perversity. Now and again a genuine witticism inspired the public, but not seldom what was intended to coruscate went out, and some strings of cynical utterance taxed the patience of

the audience. Paradox must be startling and epigram polished to compensate for the absence of dramatic interest. The conviction forced upon the mind was that Mr. Wilde had aimed at producing a modern equivalent for 'The School for Scandal.' In that laudable ambition he has not succeeded, but he has produced work which stimulates where it fails to please. The mounting, meanwhile, is of the highest order, and the acting is a credit to the stage. Not a character is there in the performance of which improvement is to be suggested, and several of the parts are played with admirable force and finish. In *ensemble*—that latest of graces acquired in England—the whole is beyond praise. A reception favourable in the main, but without great enthusiasm, was accorded. It scarcely went, indeed, beyond a *succès d'estime*.

Dramatic Gossip.

MESSRS. WARD & DOWNEY are going to issue a volume containing four stories by Mr. Charles H. Brookfield, the well-known actor, entitled 'The Twilight of Love: being Four Studies of the Artistic Temperament.' Mr. Richard Dowling is going to publish through the same firm a series of articles descriptive of London from the closing of the theatres to the opening of the warehouses. The book will be called 'While London Sleeps.'

'A DRAWN BATTLE' is the title of a comedieta by Mr. Malcolm Watson, produced on Monday at the Opéra Comique. It shows the subjugation by a somewhat enterprising young lady of a self-proclaimed misogynist. It may claim with 'L'Ami Fritz' to be a gastronomic idyl, the stomach proving the porch to the sanctuary of the heart. Mr. C. Fulton and Miss Ashwell gave it capable interpretation.

'THE MASTERPIECE,' a one-act comedieta of Mrs. Hugh Bell, has been given as a *lever de rideau* at the Royalty. It depicts a scene of conjugal dispute, and is well acted by Mr. Herbert Flemming and Miss Gertrude Kingdon.

A COMEDY by Mr. Henry Hamilton, entitled 'The Lady's-Maid,' has been given in Liverpool, and will, we are told, shortly be brought to London. In the cast are Miss Florence West, Mr. Fuller Mellish, and Mr. Cunningham.

MR. TOOLE began on Wednesday, at Toole's Theatre, with the toymaker in 'Dot; or, the Cricket on the Hearth,' and in 'The Birthplace of Podgers,' a series of afternoon revivals of his favourite parts.

IN addition to 'Adrienne Lecouvreur,' in which she this night appears at the Royalty, Miss Achurch will produce before long Ibsen's 'Lady from the Sea,' and, we are told, the third and fourth acts of 'Brand.'

'THE LYONS MAIL' is revived to-night at the Lyceum, with Mr. Irving as Lesurques and Dubosc.

At the Trafalgar Square Theatre 'The Babble Shop' has given way to Mr. R. C. Carton's 'Dinner for Two' and to 'Written in Sand.'

'ALAN'S WIFE,' a version of 'Set Free,' is promised by the Independent Theatre for the 28th inst. at Terry's Theatre. Miss Elizabeth Robins will play the heroine.

TO CORRESPONDENTS.—J. R. C.—H. L.—M. M.—received. No notice can be taken of anonymous communications.

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